

11

the KUROSAKI **corpse** delivery service

黒鷲死体宅配便

eiji otsuka 大塚英志 **housui yamazaki** 山崎峰水

STAFF A



Psychic

[イタコ]: 死体との対話

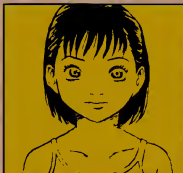
STAFF B



Dowsing

[ダウジング]: 死体の搜索

STAFF C



Hacking

[ハッキング]: 情報の収集



YOUR BODY IS THEIR BUSINESS!



黒鷲死体宅配便

the KUROSAKI corpse delivery service

11

story

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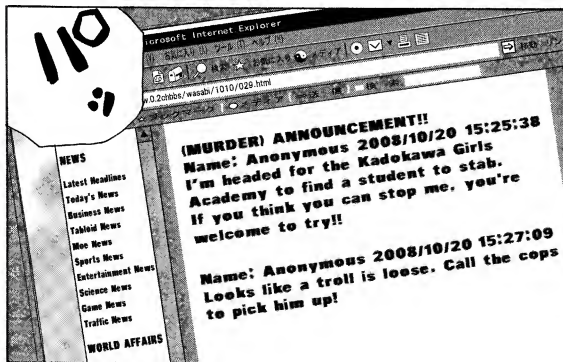
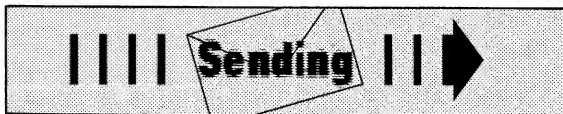
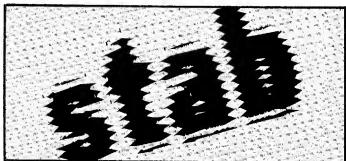
IHL



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I'm headed for the
Kadokawa Girls Academy
find a student





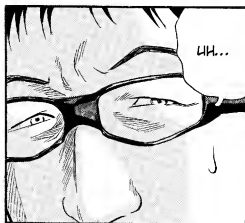
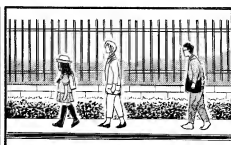
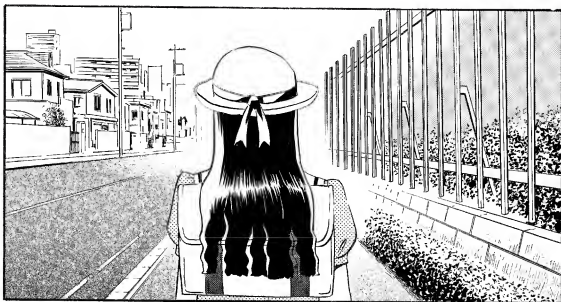
1st delivery
何かがない
something missing

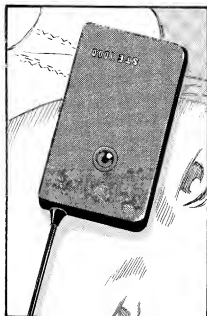


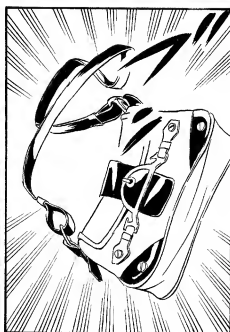
私立

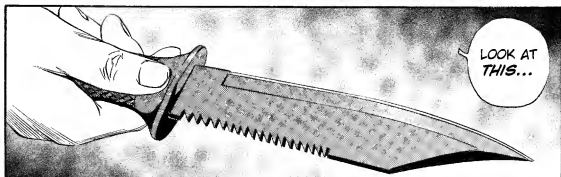
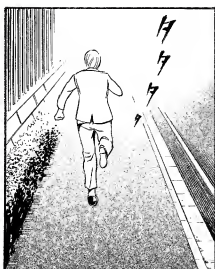
華戸川女学院

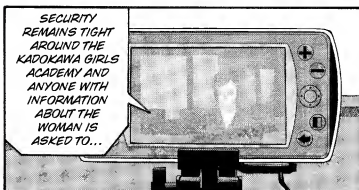
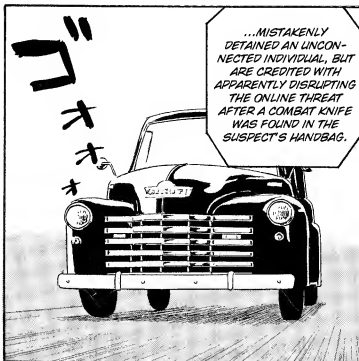
KADOKAWA GIRLS ACADEMY





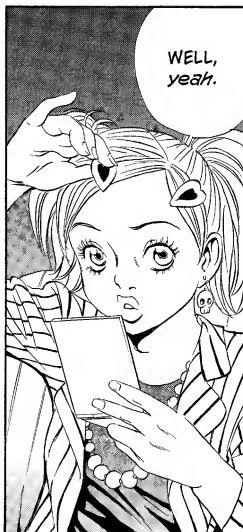




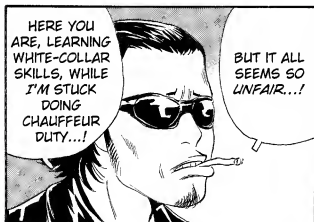




YEAH, OF COURSE. ARE YOU GOING TO TELL US TO GIVE UP ON GETTING OUR TEACHING CREDENTIALS?

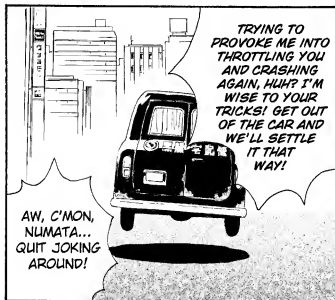


WELL, yeah.



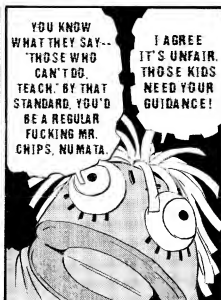
HERE YOU ARE, LEARNING WHITE-COLLAR SKILLS, WHILE I'M STUCK DOING CHAUFFEUR DUTY...!

BUT IT ALL SEEMS SO UNFAIR...!



TRYING TO PROVOKE ME INTO THROTTLING YOU AND CRASHING AGAIN, HUH? I'M WISE TO YOUR TRICKS! GET OUT OF THE CAR AND WE'LL SETTLE IT THAT WAY!

AW, C'MON, NUMATA... QUIT JOKING AROUND!



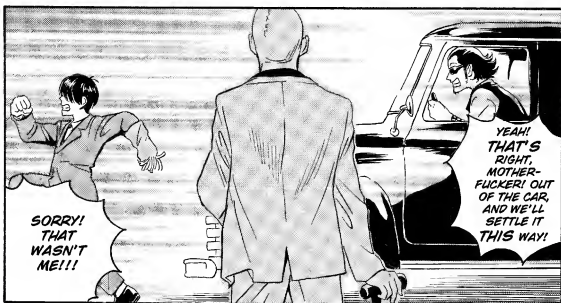
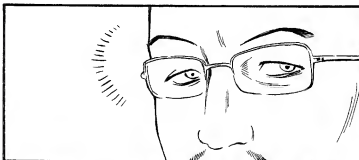
YOU KNOW WHAT THEY SAY-- "THOSE WHO CAN'T DO, TEACH." BY THAT STANDARD, YOU'D BE A REGULAR FUCKING MR. CHIPS, NUMATA.

I AGREE IT'S UNFAIR. THOSE KIDS NEED YOUR GUIDANCE!

私立

華戸川女学院

KADOKAWA GIRLS ACADEMY

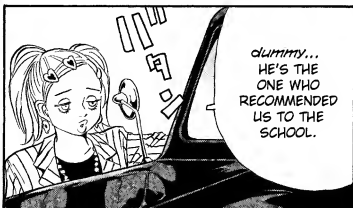


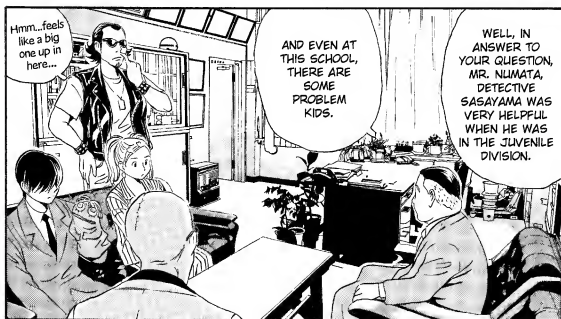
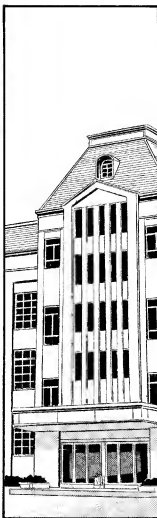


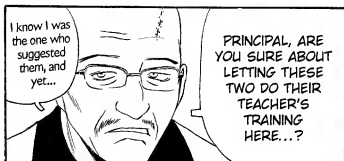
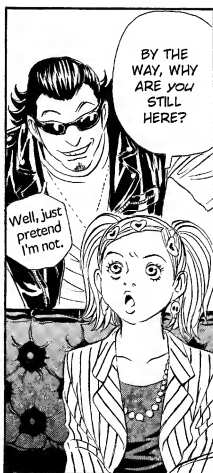
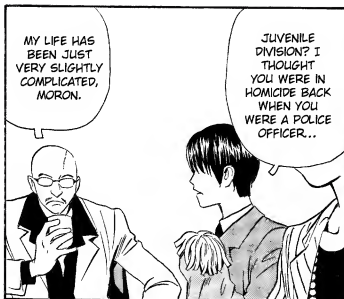
**SPEED LIMIT'S
25...IN THE
SCHOOL
ZONE!!!**



WHAT'D HE EVER
HELP US WITH?
WE'VE BEEN HELPING
HIM WITH EVERY
COCKAMAMIE JOB
THAT ZIPPERHEAD
MANAGES TO FOIST
ON US...

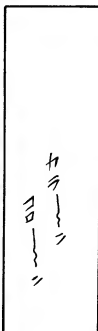
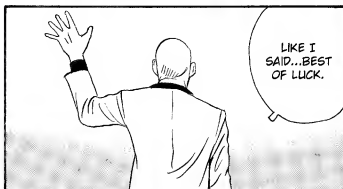


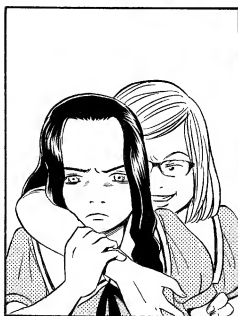
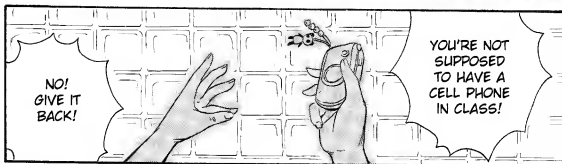


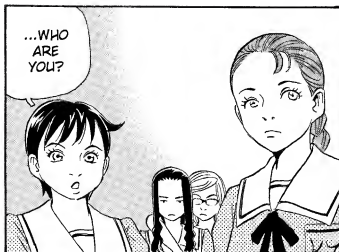


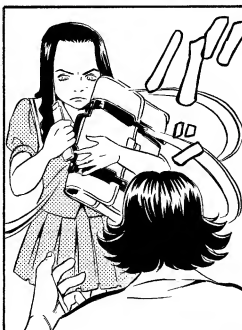
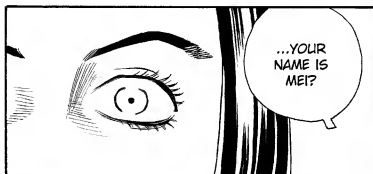


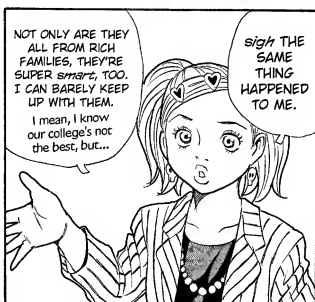
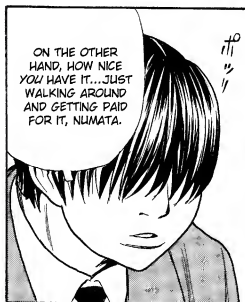
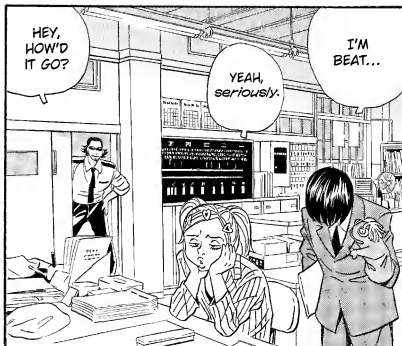


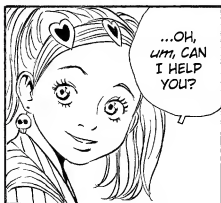
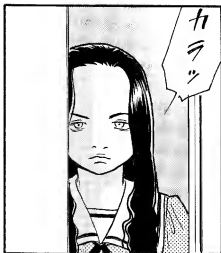


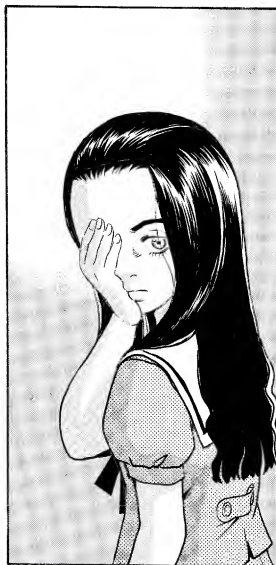
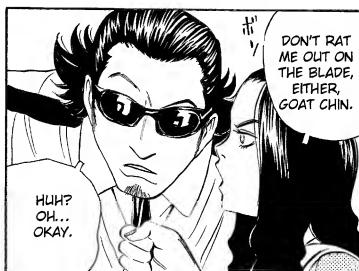


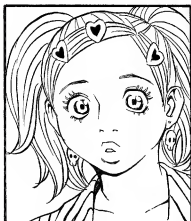
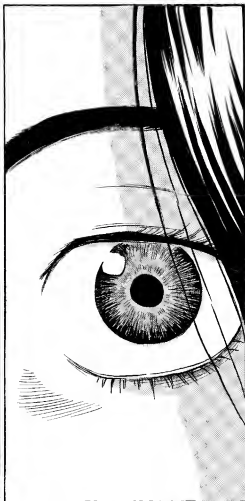


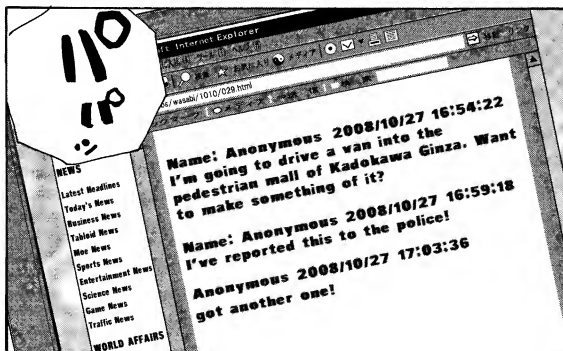
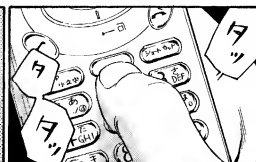
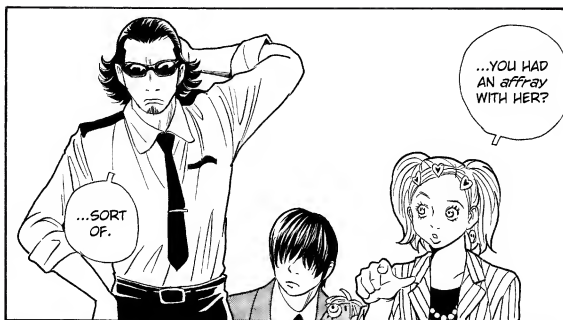


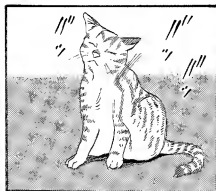


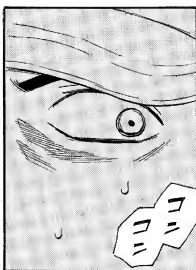
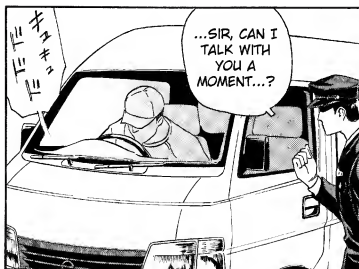














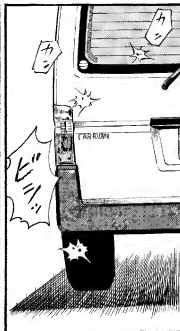
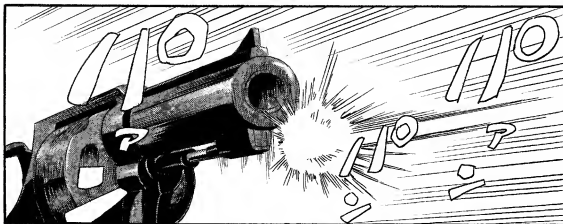
2nd delivery

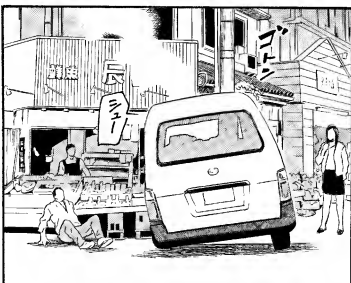
ここは故郷(ふるさと)

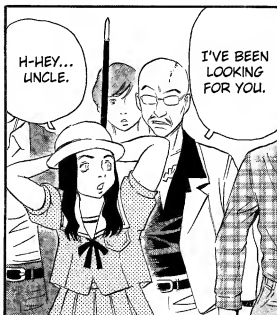
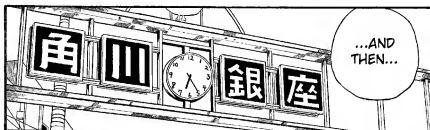
this is my hometown

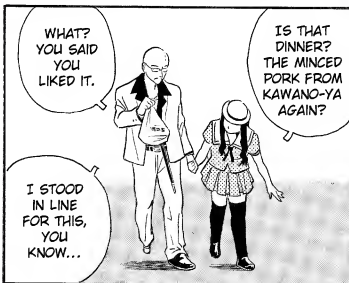
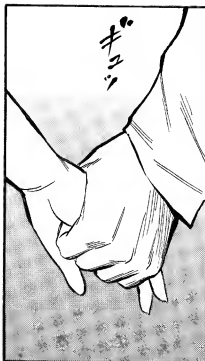










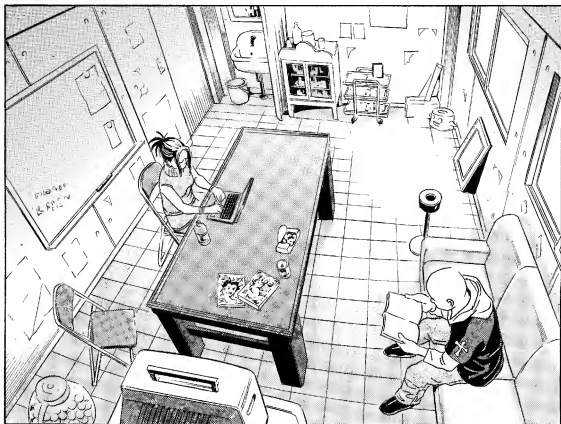


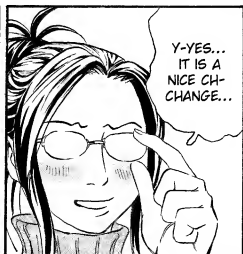
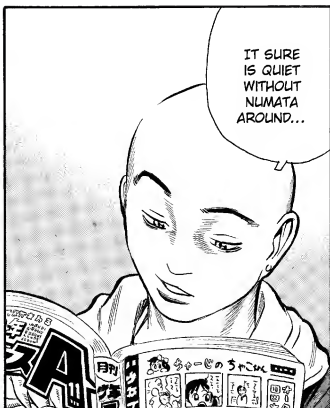
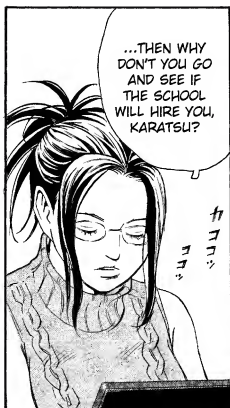


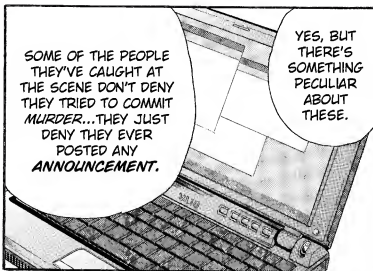
WELL, ALL
RIGHT.
I'LL EAT
IT.

WELL,
NOW, YOU
CAN'T
HAVE
ANY.

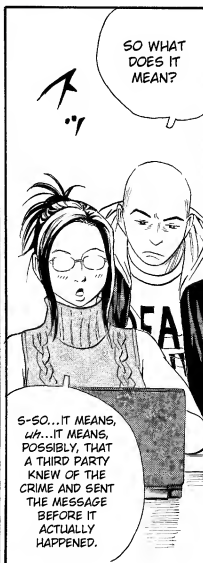
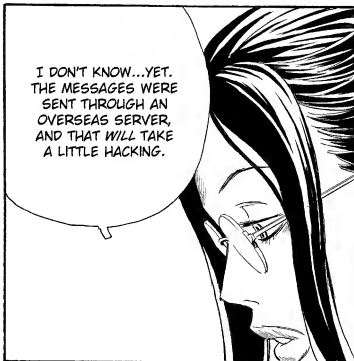
OH,
COME
ON,
UNCLE!

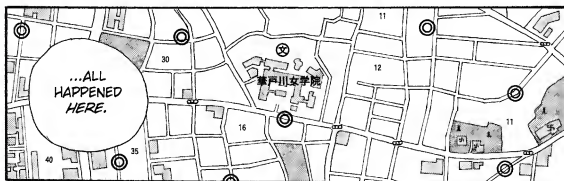
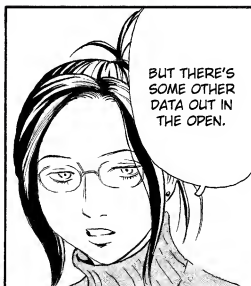
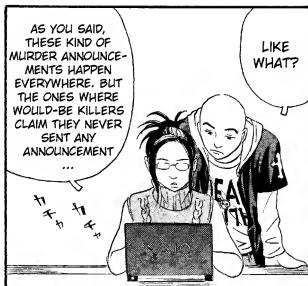


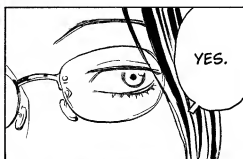
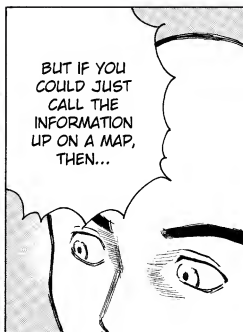


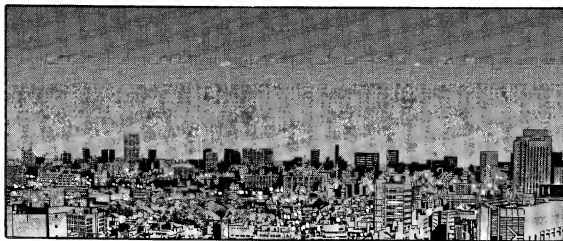
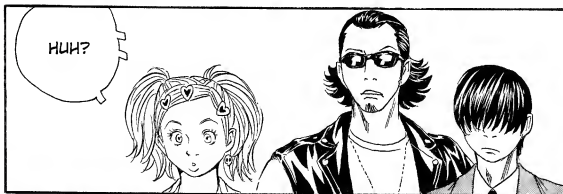
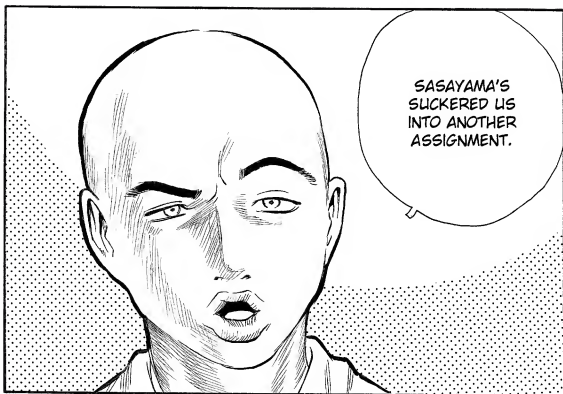


YES, BUT THERE'S SOMETHING PECULIAR ABOUT THESE.

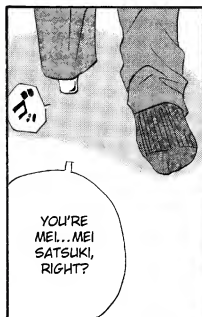
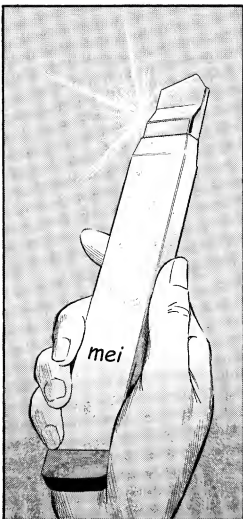


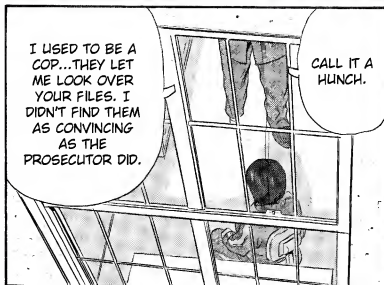
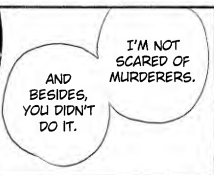
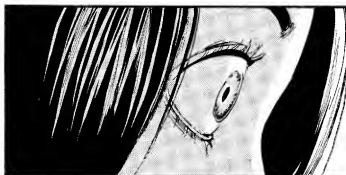
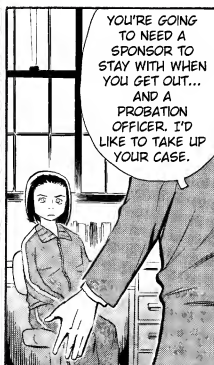


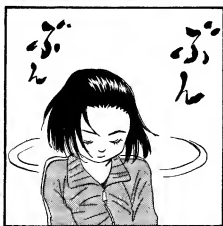
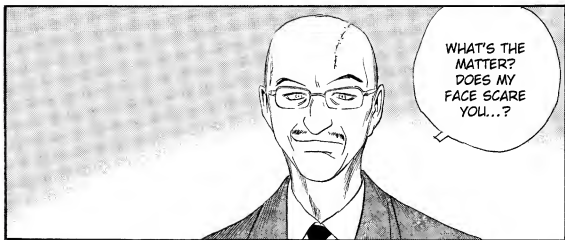
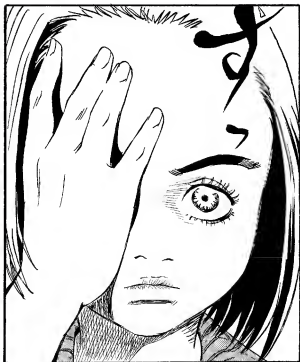
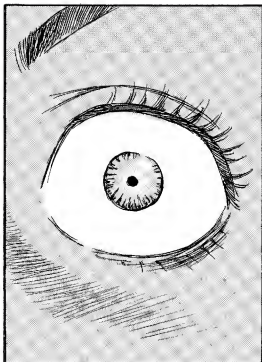




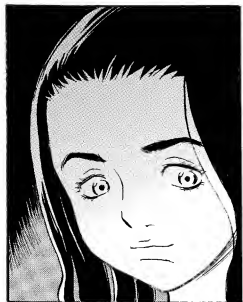


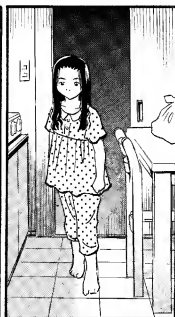
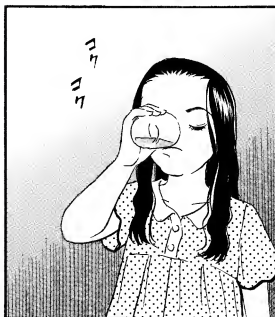
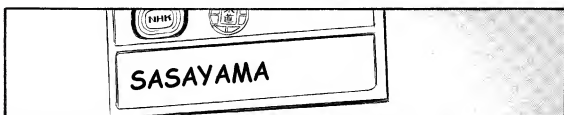


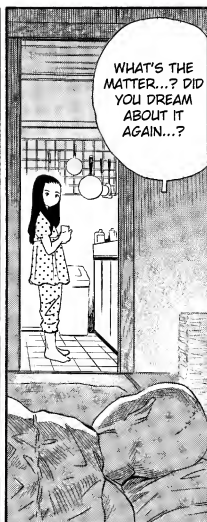












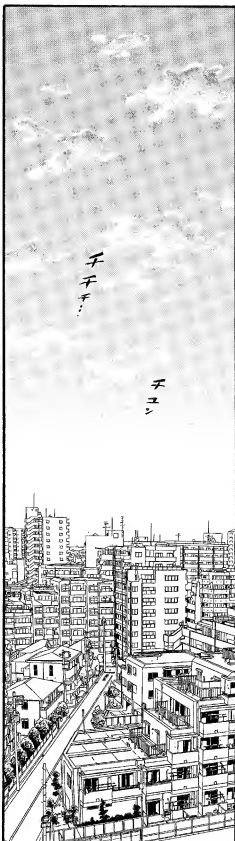
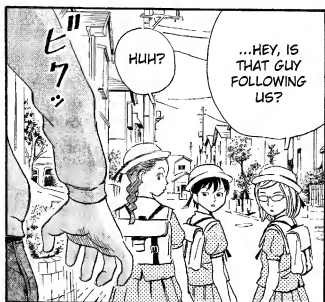




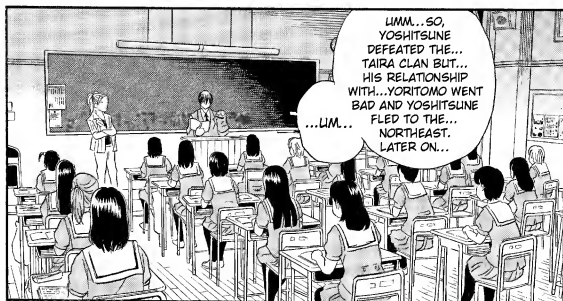
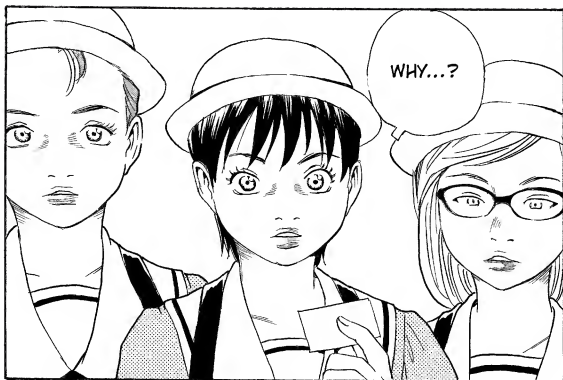


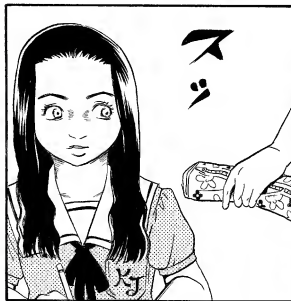
3rd delivery
みにくいあひるの子

ugly duckling











CAN I GO,
TOO? OR
SHOULD I
JUST DO IT ON
YOUR ARM?





SOME
REPORTER
WHO'S BEEN
INVESTIGATING
YOU. ALL HE
NEEDS IS THIS
FOR PROOF...

...BY
WHOM?



...THAT YOU
KILLED SOMEONE
AND GOT SENT
TO JUVENILE
DETENTION.



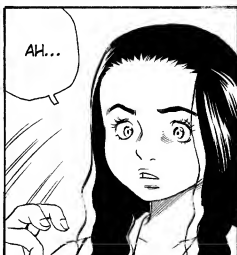
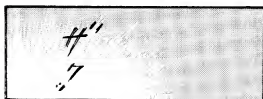
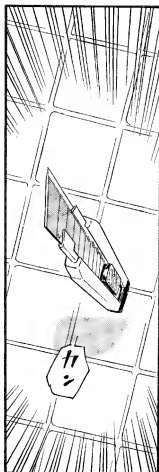
A MURDERER
CHANGED
HER NAME SO
SHE COULD
GO TO OUR
SCHOOL.

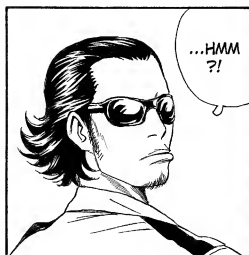
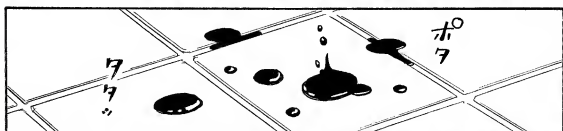
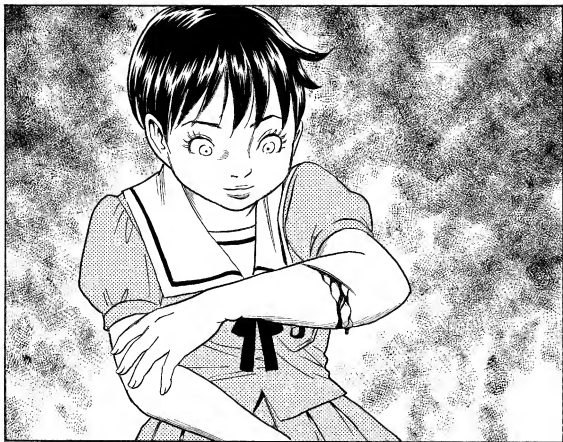


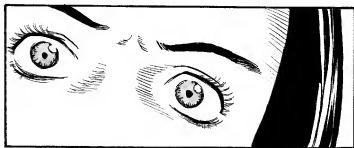
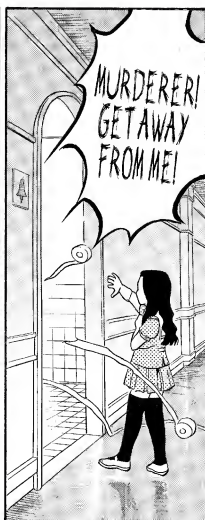
SO HE
WAS
RIGHT.

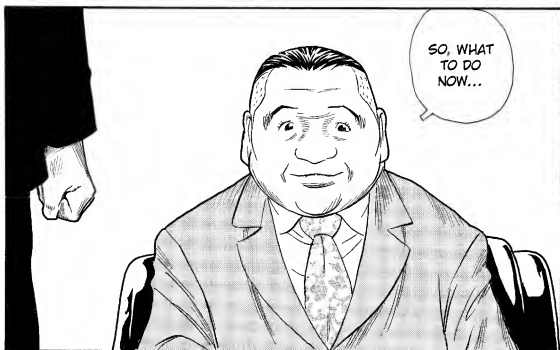
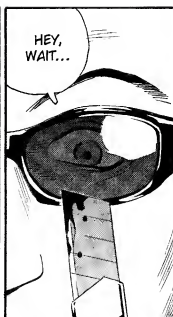


IT WASN'T
JUVENILE
DETENTION
...
...IT WAS
A FOSTER
CARE
FACILITY
...

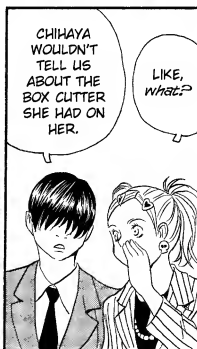
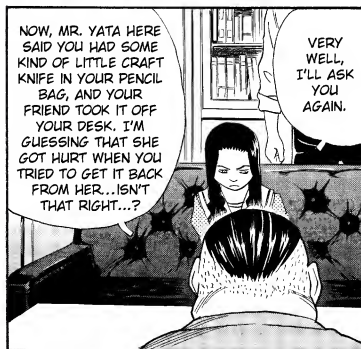
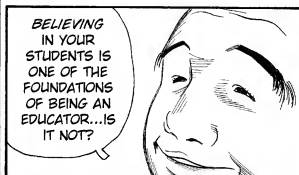
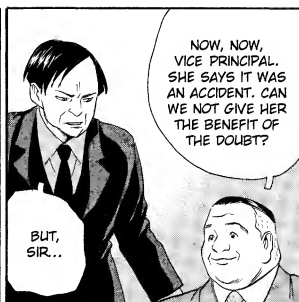


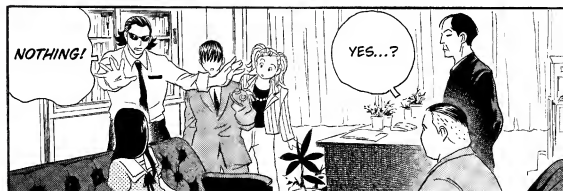


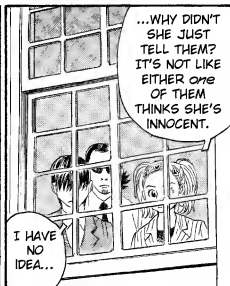
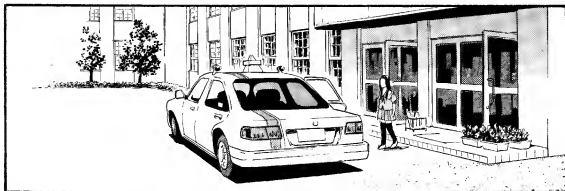
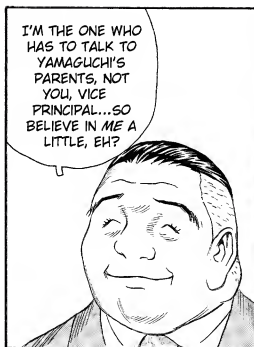


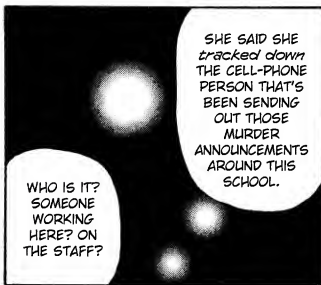
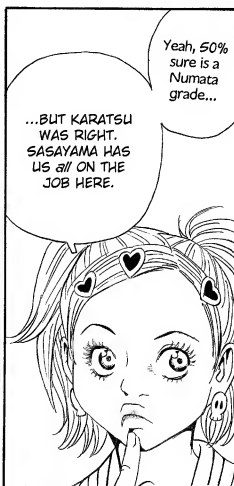


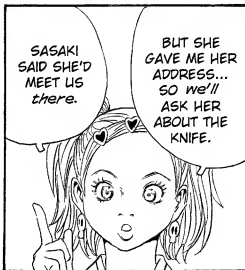


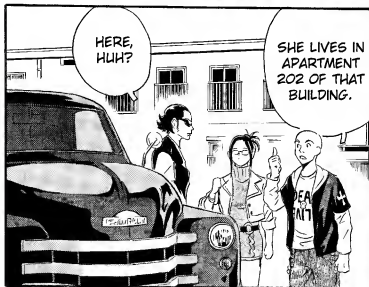
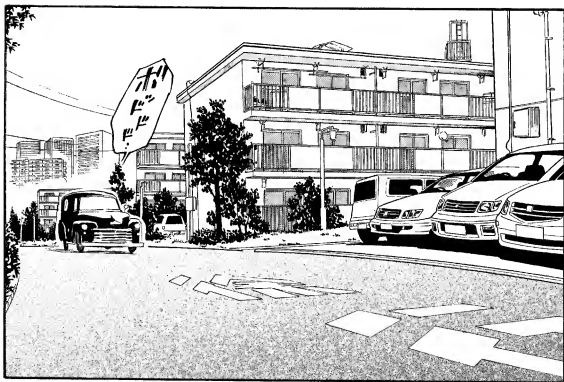


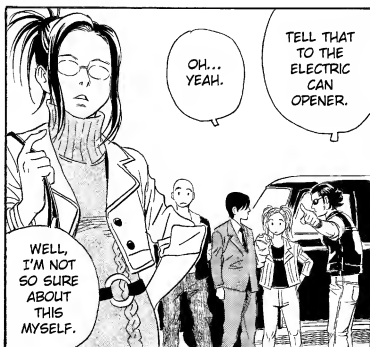








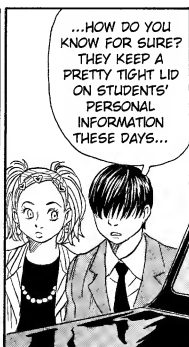




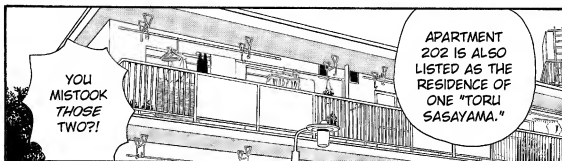
OH...
YEAH.

TELL THAT
TO THE
ELECTRIC
CAN
OPENER.

WELL,
I'M NOT
SO SURE
ABOUT
THIS
MYSELF.



...HOW DO YOU
KNOW FOR SURE?
THEY KEEP A
PRETTY TIGHT LID
ON STUDENTS'
PERSONAL
INFORMATION
THESE DAYS...



YOU
MISTOOK
THOSE
TWO?!

APARTMENT
202 IS ALSO
LISTED AS THE
RESIDENCE OF
ONE "TORU
SASAYAMA."



...ALL
RIGHT,
BUT DON'T
BE LATE.

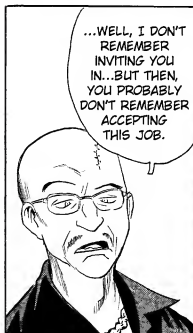
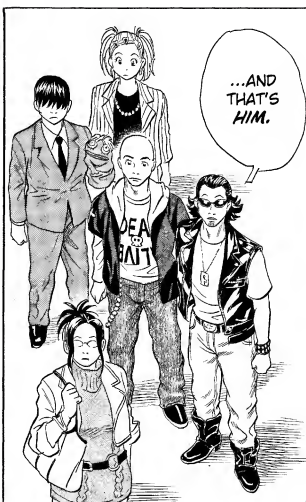


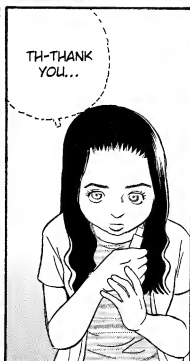
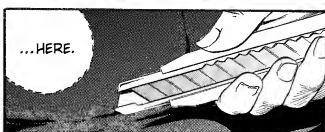
WELL,
THAT'S
HER,
BUT...

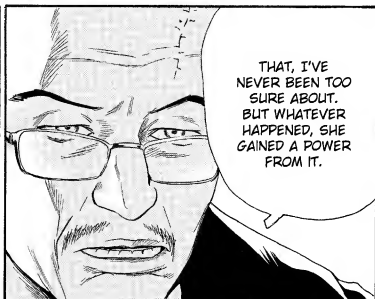
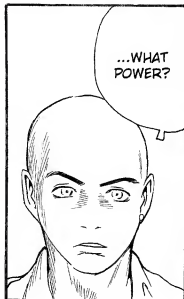
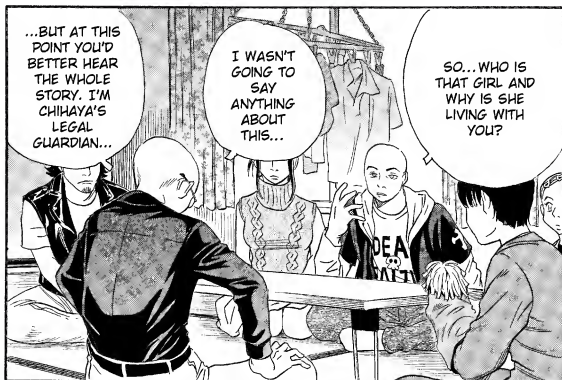


...I'M
GOING TO
THE STORE,
OKAY?

カ









THE POWER TO
CONCEAL THE
THINGS SHE
CARRIES AROUND
WITH HER...



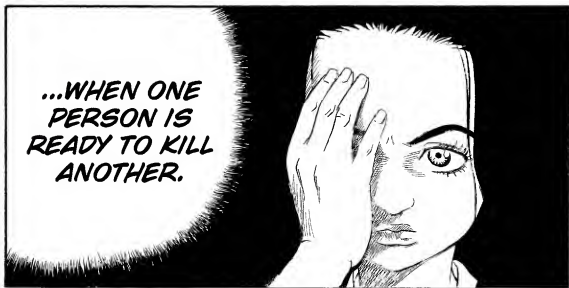
SHE CALLS
THEM THE
RATS ON
THEIR
SHOULDERS.

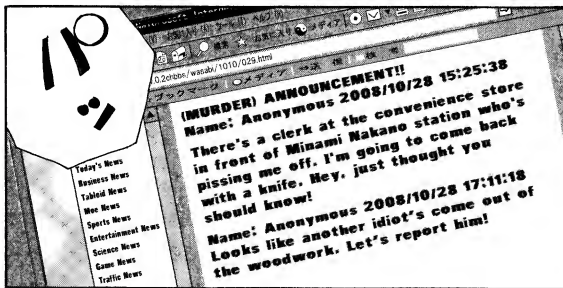
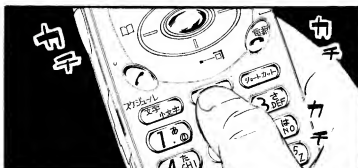
SHE SAYS
THEY TURN
AROUND
AND LOOK
AT HER...

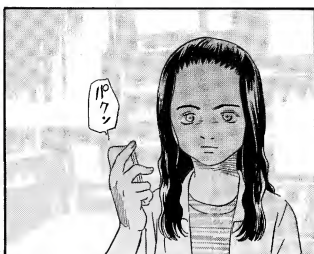
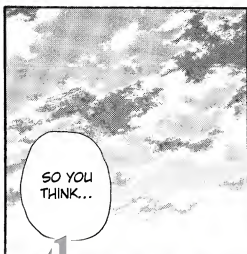


...AND TO
REVEAL THE
THINGS
CARRIED
AROUND BY
EVERYONE
ELSE.









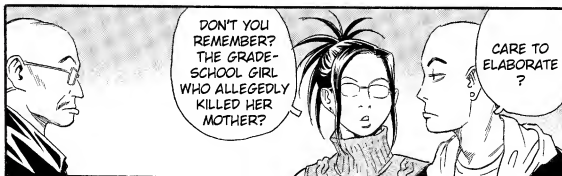
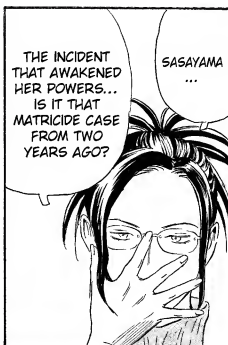
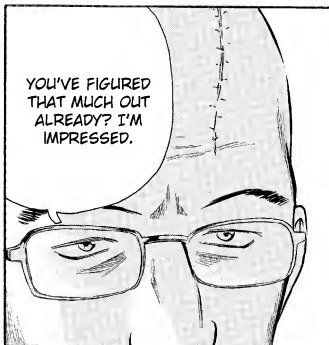
4th delivery
愛すべき僕たち

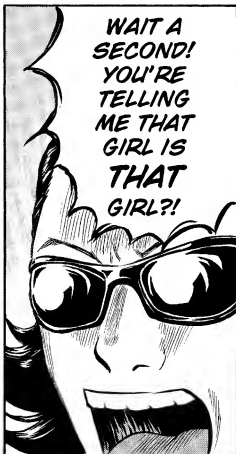
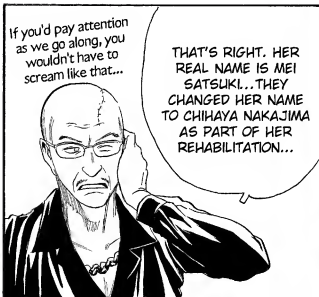
we who should be loved

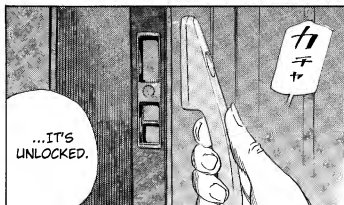
...
PROBABLY.

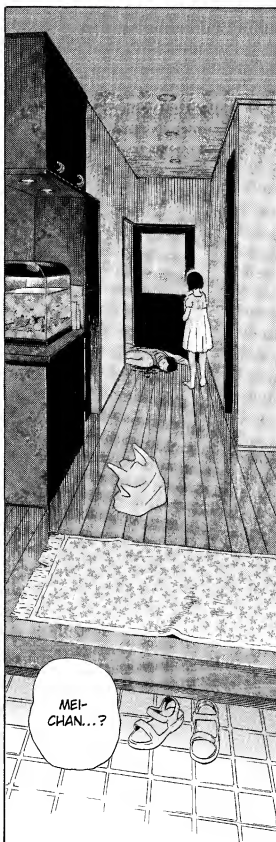
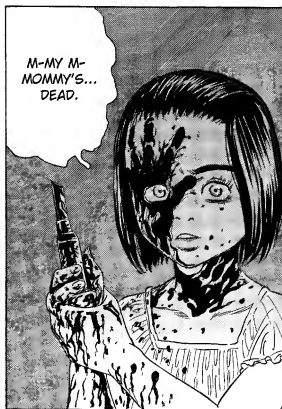
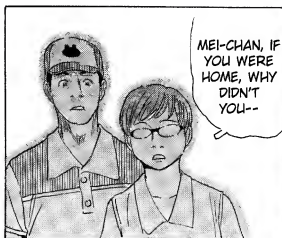
...THIS IS HER
WAY OF
PREVENTING
THE MURDERS
FROM
HAPPENING...?

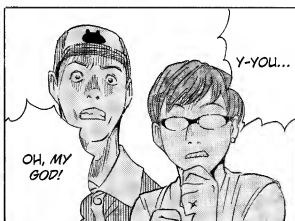






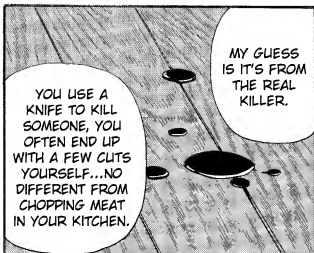






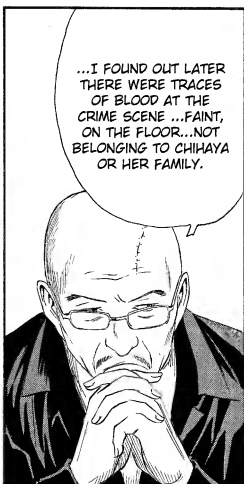


WHAT?
THEN--

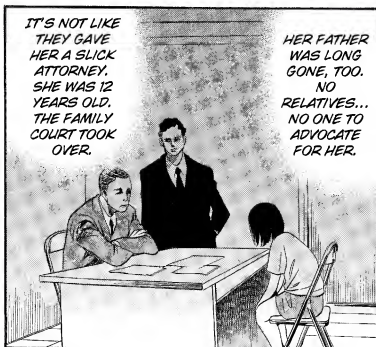


YOU USE A
KNIFE TO KILL
SOMEONE, YOU
OFTEN END UP
WITH A FEW CUTS
YOURSELF...NO
DIFFERENT FROM
CHOPPING MEAT
IN YOUR KITCHEN.

MY GUESS
IS IT'S FROM
THE REAL
KILLER.

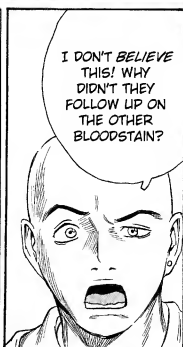


...I FOUND OUT LATER
THERE WERE TRACES
OF BLOOD AT THE
CRIME SCENE ...FAINT,
ON THE FLOOR...NOT
BELONGING TO CHIHAYA
OR HER FAMILY.



IT'S NOT LIKE
THEY GAVE
HER A SLICK
ATTORNEY.
SHE WAS 12
YEARS OLD.
THE FAMILY
COURT TOOK
OVER.

HER FATHER
WAS LONG
GONE, TOO.
NO
RELATIVES...
NO ONE TO
ADVOCATE
FOR HER.



I DON'T BELIEVE
THIS! WHY
DIDN'T THEY
FOLLOW UP ON
THE OTHER
BLOODSTAIN?

SHE WAS STILL HOLDING IT IN THE YOUTH HOME WHEN I MET HER, AND NO ONE COULD SEE. SHE NEVER TOLD ANYONE WHAT REALLY HAPPENED... IT WAS AS IF HER SILENCE MADE THE BLADE ITSELF INVISIBLE. IT WAS... IRONICALLY...A SIGN OF HER POWER.

...AND IT SAID..."FOUND HOLDING THE KNIFE MATCHED TO FATAL WOUND OF VICTIM."

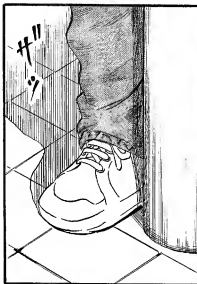
AND HALF THE TIME, THE FAMILY COURT JUST READS THE ORIGINAL POLICE REPORT...

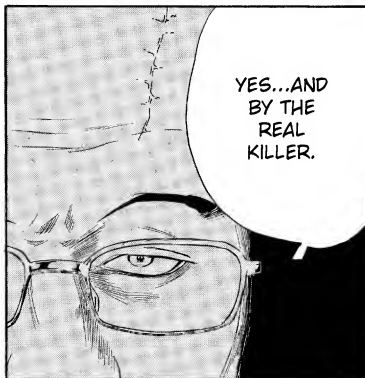
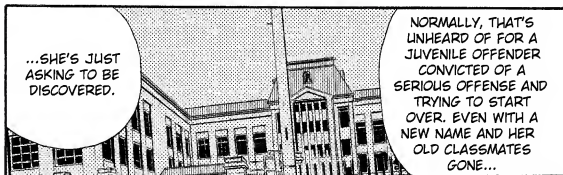
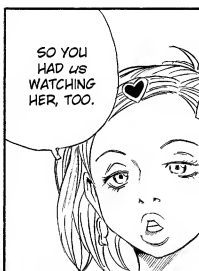
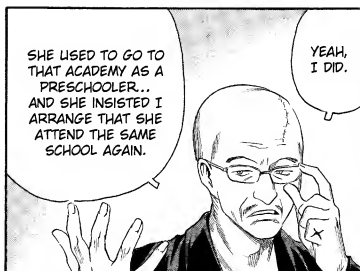
WHY DO YOU THINK JAPAN HAS SUCH A HIGH CONVICTION RATE? IT SURE AS HELL ISN'T BECAUSE THEY'RE ALL GUILTY.

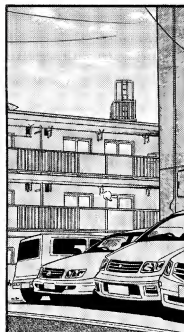
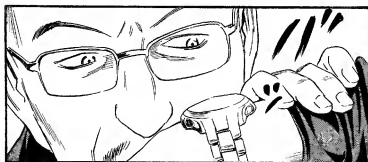
BUT THIS ISN'T RIGHT! THIS IS A TOTAL--

YOU THINK A CHILD IS STRONGER THAN A NARRATIVE?

WHY WOULDN'T SHE TRY TO MAKE THEM LISTEN? WHY STAY QUIET?





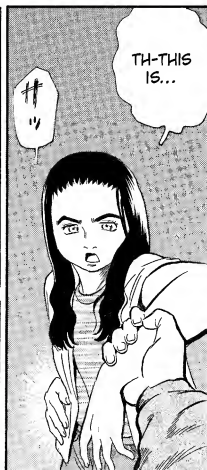




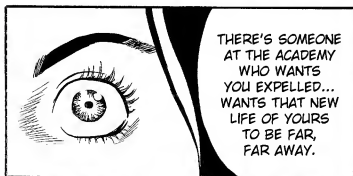


THIS KNIFE,
HOWEVER,
WILL.

I ALREADY KNOW
EVERYTHING,
OKAY? I COULD
JUST LEAK IT OVER
THE NET...BUT THAT
WON'T MAKE ME
ANY MONEY.



TH-THIS
IS...



THERE'S SOMEONE
AT THE ACADEMY
WHO WANTS
YOU EXPELLED...
WANTS THAT NEW
LIFE OF YOURS
TO BE FAR,
FAR AWAY.



I'M GOING
TO CALL THE
POLICE! TELL
THEM THERE'S
A STRANGE
MAN AFTER--

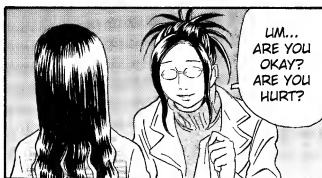


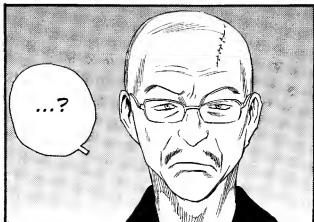
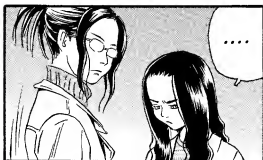
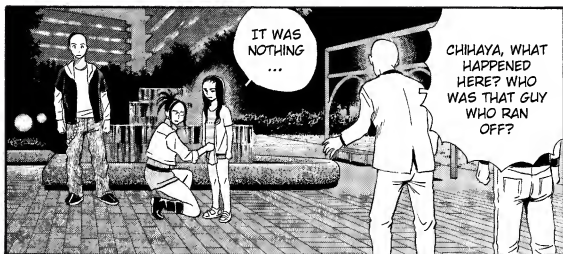
SO
WHAT IF
I DID?

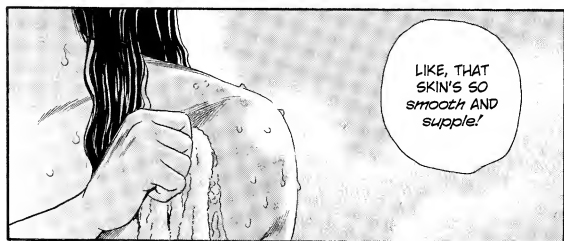
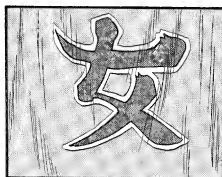
YOU'RE THE
ONE WHO
GOT THE
OTHER
STUDENTS
AGAINST
ME...!

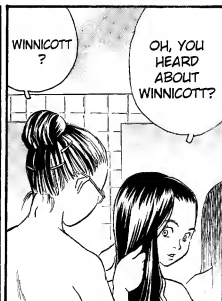
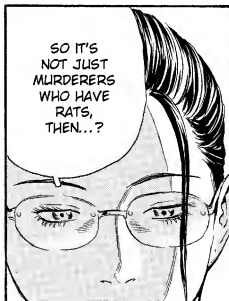
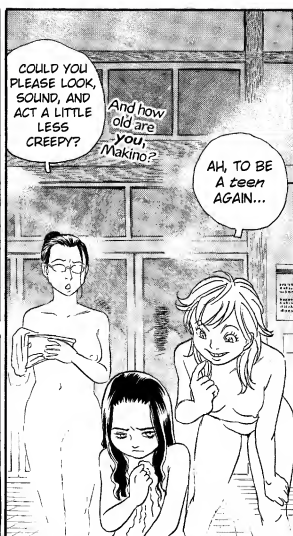
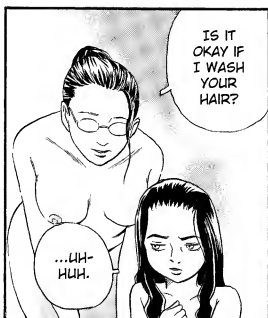


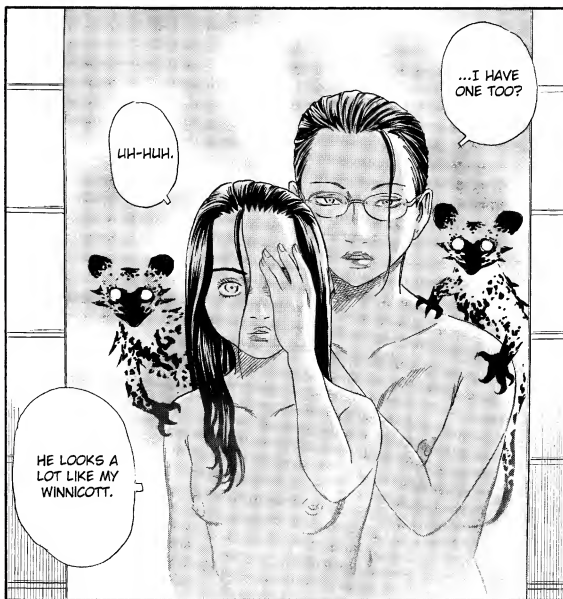
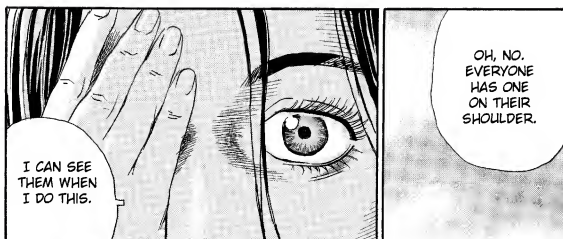


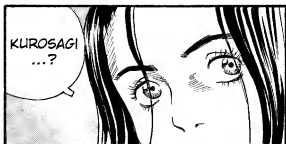


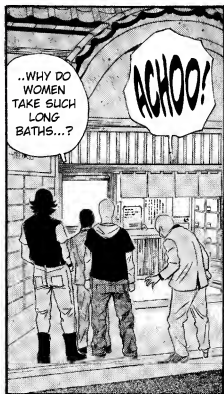
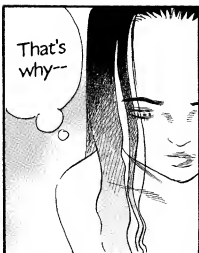


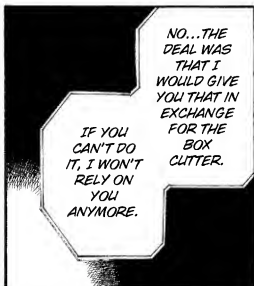
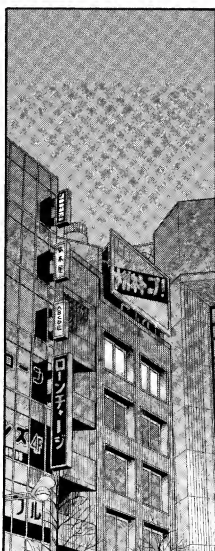
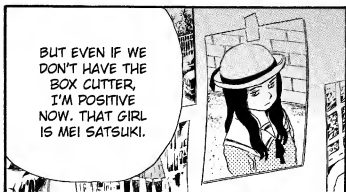
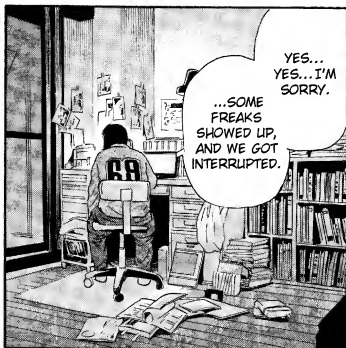


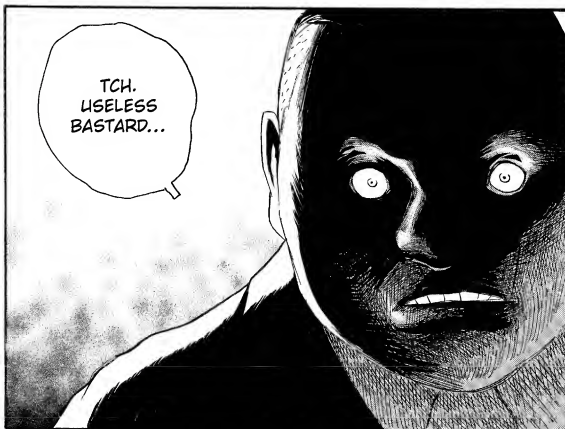
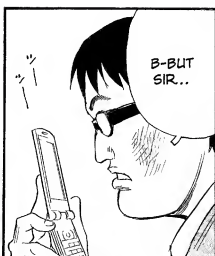










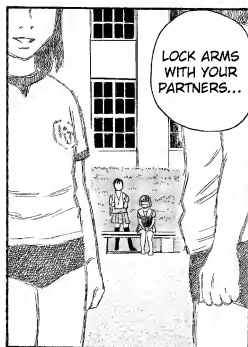
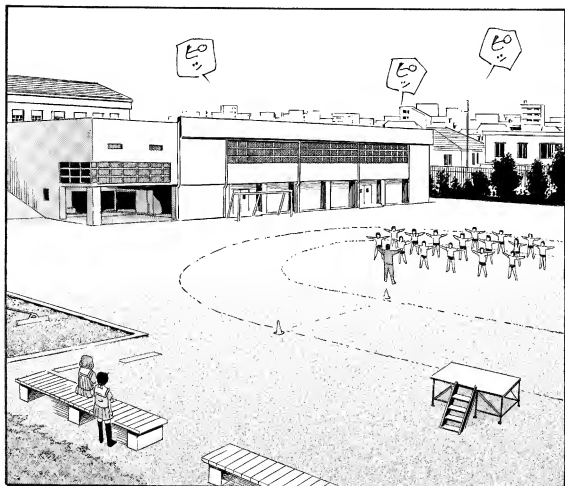


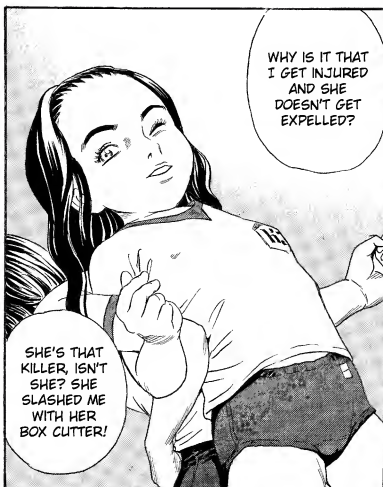




5th delivery
むかしは一日中

in the past, it was all day long





WHY IS IT THAT
I GET INJURED
AND SHE
DOESN'T GET
EXPELLED?

SHE'S THAT
KILLER, ISN'T
SHE? SHE
SLASHED ME
WITH HER
BOX CUTTER!



HMPH.



I'M COLD,
SO I'M
GETTING MY
CARDIGAN.



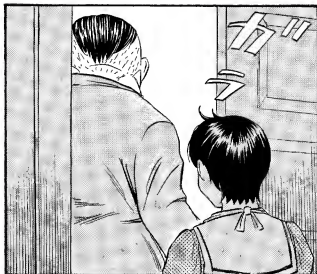
And do
you need
all those
bandages?

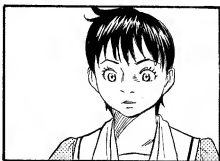
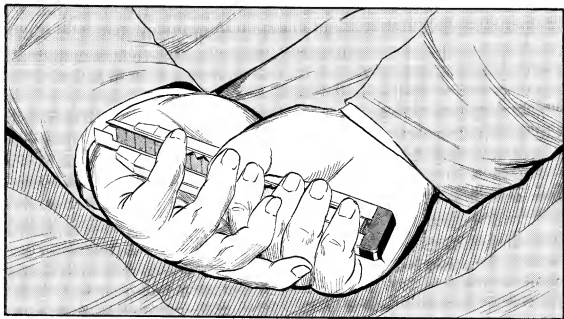
BUT THE TEACHER
SAID YOU SWIPED
HER KNIFE, AND
THEN YOU CUT
YOURSELF WHEN
YOU FELL DOWN...

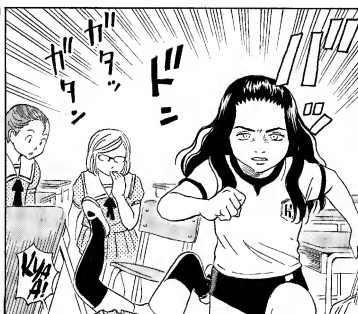
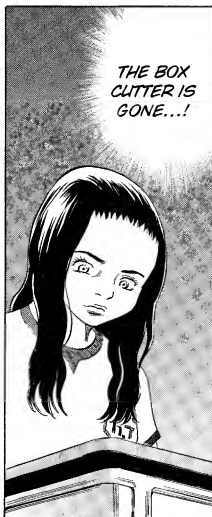
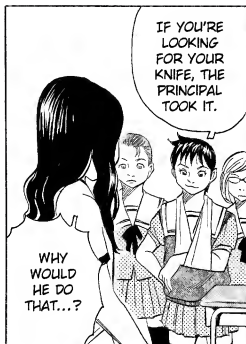


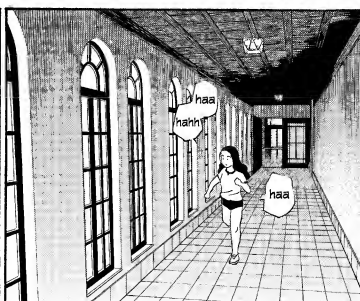
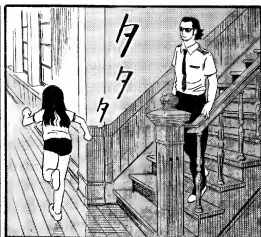
WHERE
ARE YOU
GOING?

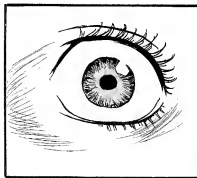
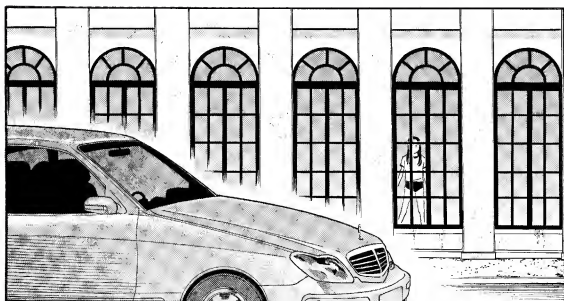
OH,
BE
QUIET!

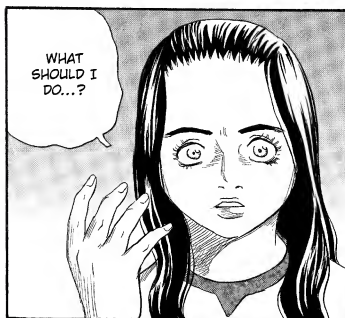


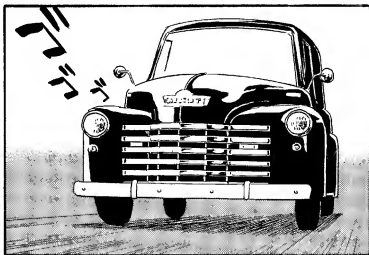
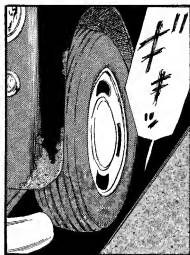
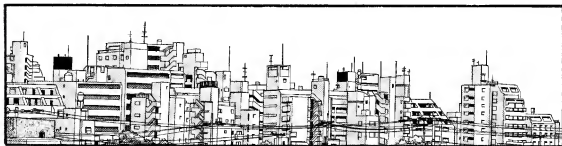
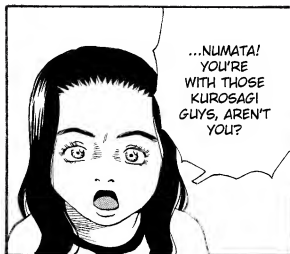


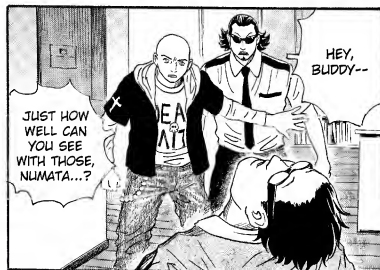
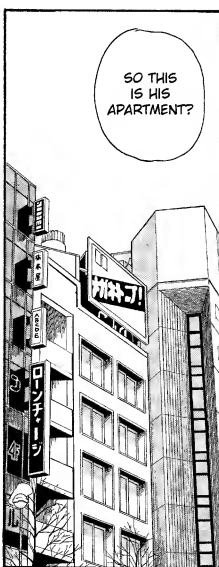


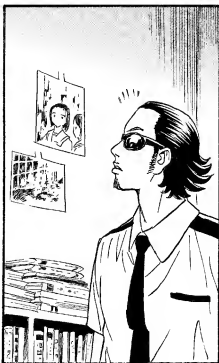
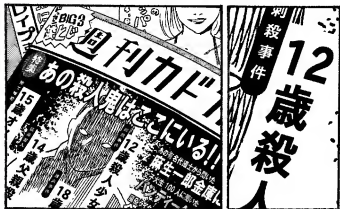


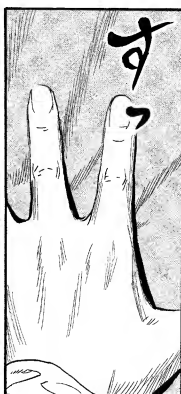


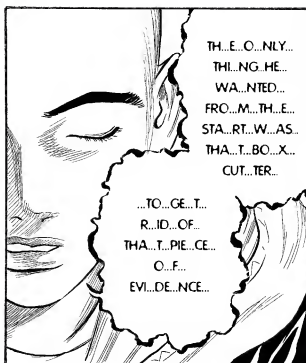


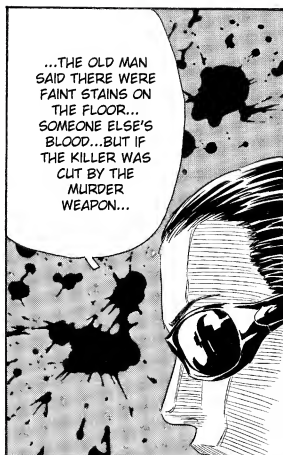








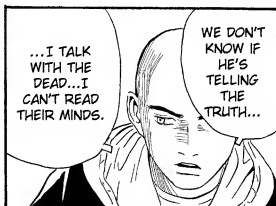




...THE OLD MAN
SAID THERE WERE
FAINT STAINS ON
THE FLOOR...
SOMEONE ELSE'S
BLOOD...BUT IF
THE KILLER WAS
CUT BY THE
MURDER
WEAPON...



WAIT A
SECOND,
BUDDY.
HE KILLED
CHIHAYA'S
MOTHER? YOU
MEAN, TWO
YEARS AGO?



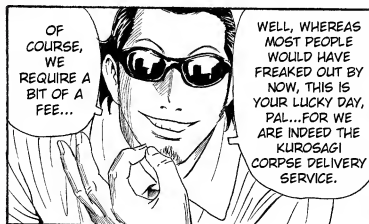
...I TALK
WITH THE
DEAD...I
CAN'T READ
THEIR MINDS.

WE DON'T
KNOW IF
HE'S
TELLING
THE
TRUTH...



HEY...

DID YOU
SAY
500,000?

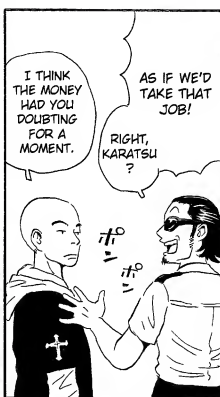
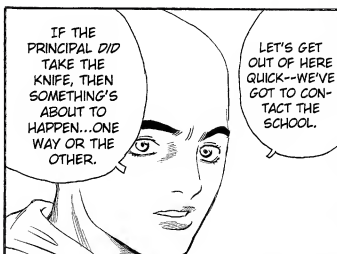


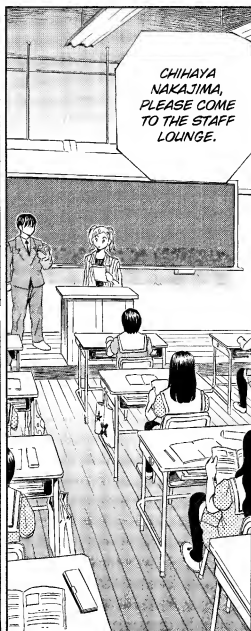
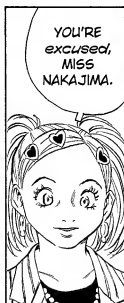
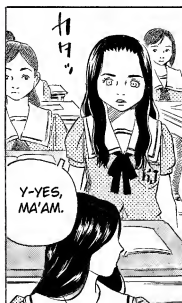
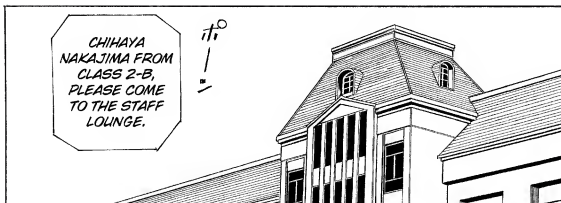
OF
COURSE,
WE
REQUIRE A
BIT OF A
FEE...

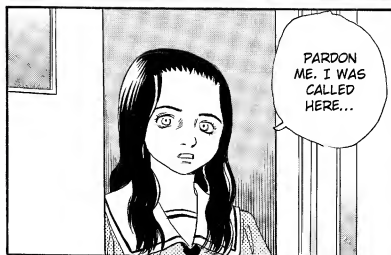
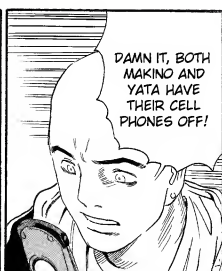
WELL, WHEREAS
MOST PEOPLE
WOULD HAVE
FREAKED OUT BY
NOW, THIS IS
YOUR LUCKY DAY,
PAL...FOR WE
ARE INDEED THE
KUROSAKI
CORPSE DELIVERY
SERVICE.

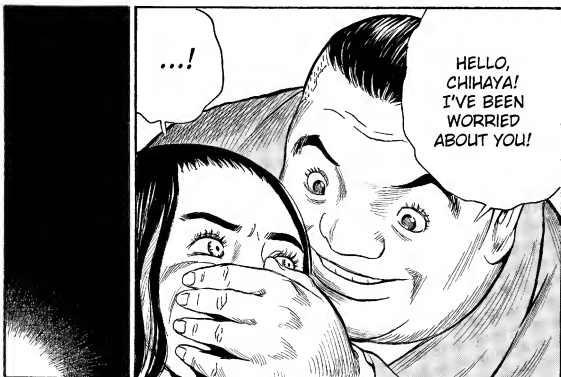
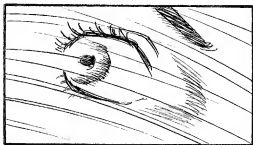
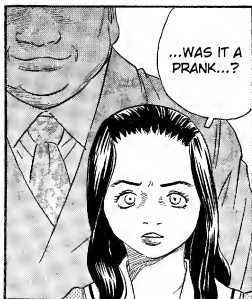


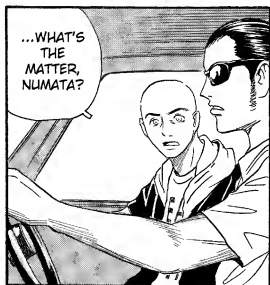
I...WA...S...SUP...POSED...
TO...GE...T...P...AID...
¥50...0.00...0...FOR...
THA...T...ARTI...CLE...
CA...N...YO...U...SE...ND...
IT...IN...F...OR...ME?

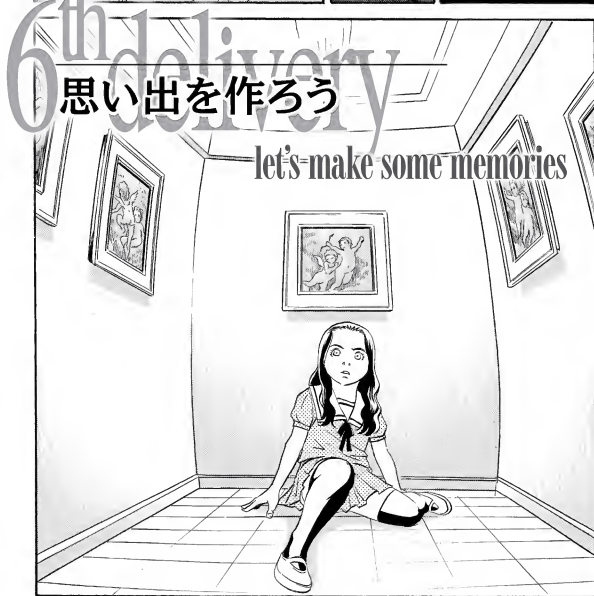
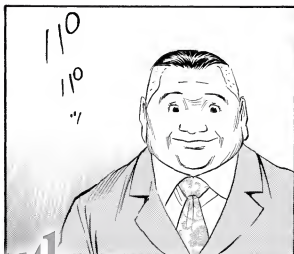






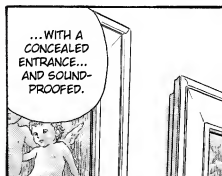




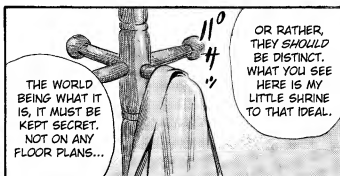




THE ICONOGRAPHY OF THE CHERUB IS MOST CONFUSED WITH THAT OF THE PUTTI, MISS NAKAJIMA. ONE IS SACRED, THE OTHER PROFANE.

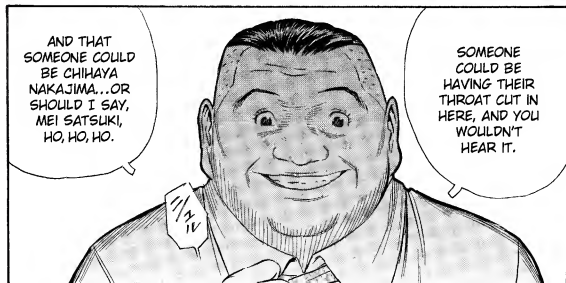


...WITH A CONCEALED ENTRANCE... AND SOUND-PROOFED.



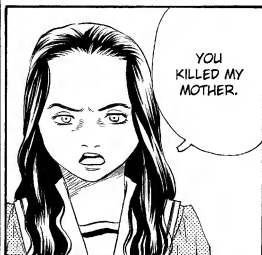
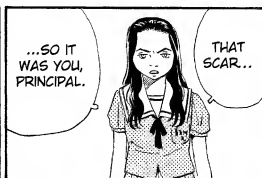
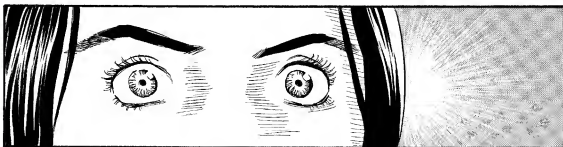
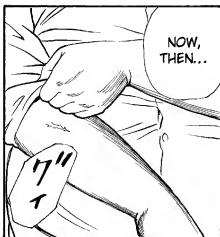
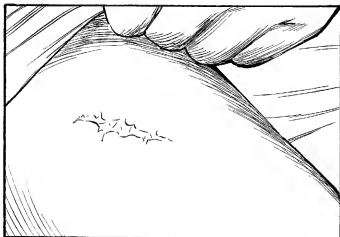
THE WORLD BEING WHAT IT IS, IT MUST BE KEPT SECRET. NOT ON ANY FLOOR PLANS...

OR RATHER, THEY SHOULD BE DISTINCT. WHAT YOU SEE HERE IS MY LITTLE SHRINE TO THAT IDEAL.



AND THAT SOMEONE COULD BE CHIHAYA NAKAJIMA...OR SHOULD I SAY, MEI SATSUKI, HO, HO, HO.

SOMEONE COULD BE HAVING THEIR THROAT CUT IN HERE, AND YOU WOULDN'T HEAR IT.



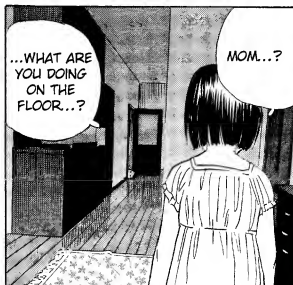


I'M HOME!



MOM, THEY DIDN'T HAVE THE BRAND YOU WANTED. IS THIS ONE OKAY...?

カサッ

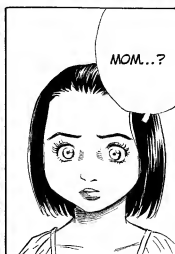


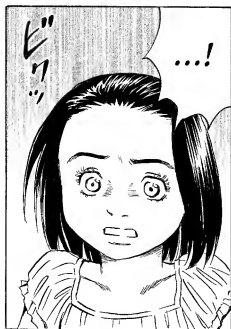
MOM...?

...WHAT ARE YOU DOING ON THE FLOOR...?

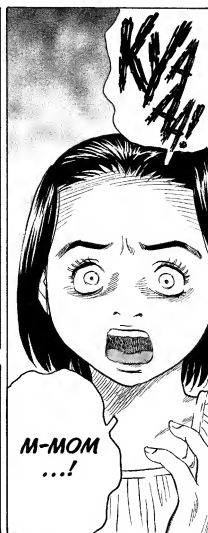
DO YOU EVEN REMEMBER WHAT YOU HAD BOUGHT AT THE STORE? OF COURSE YOU DO. THE NEWSPAPERS ALL SAID IT WAS BLEACH. BLEACH! WELL, IT WAS JUST DETERGENT, BUT BLEACH SOUNDED SO MUCH BETTER FOR WHAT HAPPENED... DIDN'T IT?

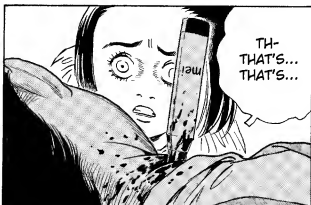
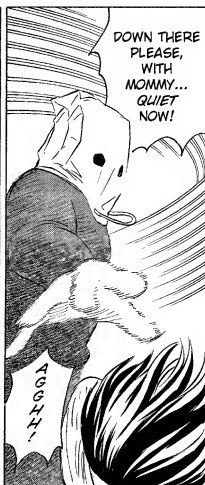


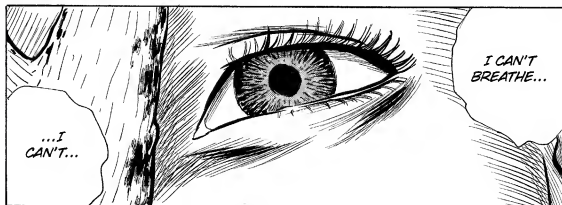
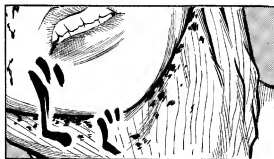




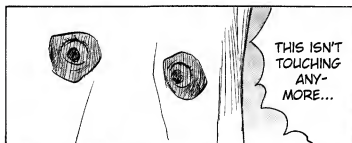


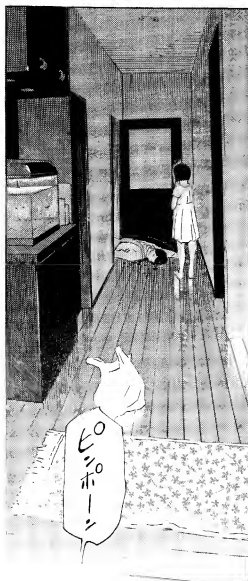
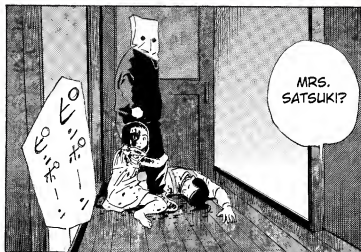


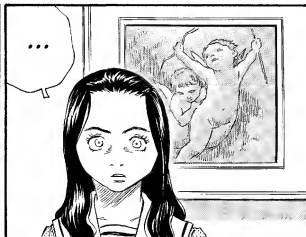
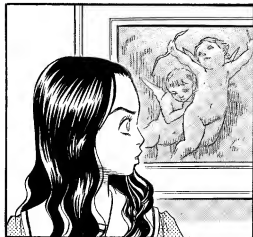


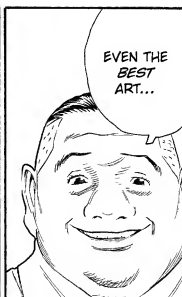


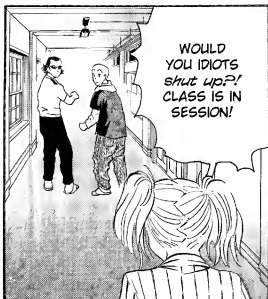










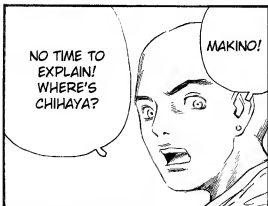


WOULD
YOU IDIOTS
SHUT UP?!
CLASS IS IN
SESSION!



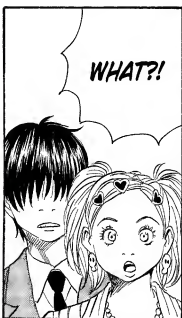
CORPSES!
THIS SCHOOL
IS FULL OF
DEAD
PEOPLE,
KARATSU!

WHAT?!

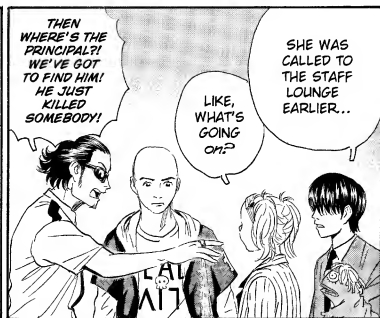


NO TIME TO
EXPLAIN!
WHERE'S
CHIHAYA?

MAKINO!



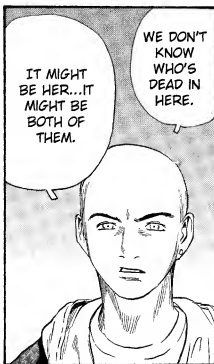
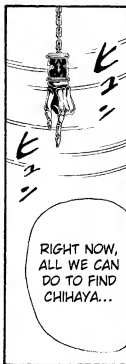
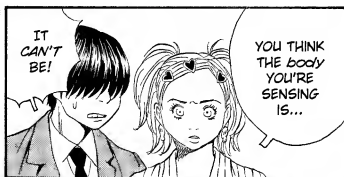
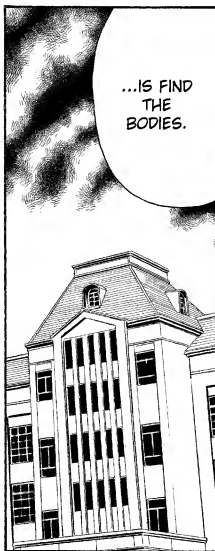
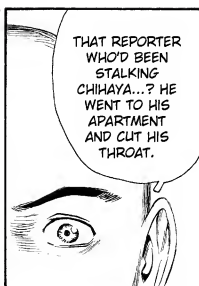
WHAT?!

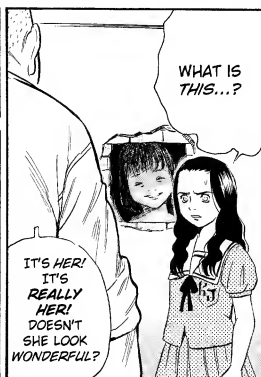
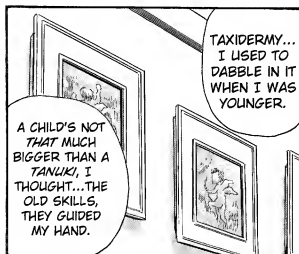


THEN
WHERE'S THE
PRINCIPAL?!
WE'VE GOT
TO FIND HIM!
HE JUST
KILLED
SOMEBODY!

LIKE,
WHAT'S
GOING
ON?!

SHE WAS
CALLED TO
THE STAFF
LOUNGE
EARLIER...





**DIDN'T YOU
EVER ONCE
THINK OF MY
FEELINGS?!**

**DIDN'T
YOU
EVER
THINK
OF
ME?**

THE MOST TRYING
THING FOR ME IS
SEEING HOW
YOUR FACES
HAVE CHANGED.
WHATEVER
HAPPENED TO THE
INNOCENT SMILES
THAT I
REMEMBER?

YES, THE
OLD SKILLS.
MEI-CHAN,
I'VE BEEN A
TEACHER
FOR MANY,
MANY
YEARS
NOW.

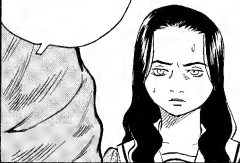


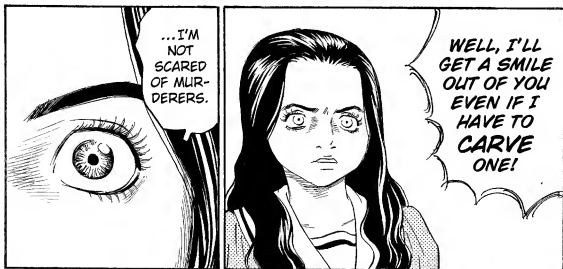
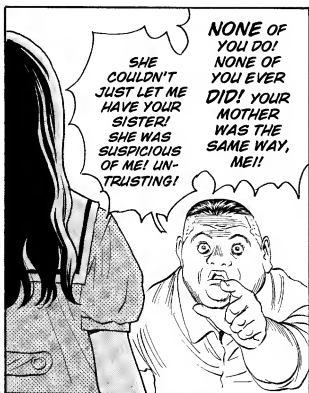
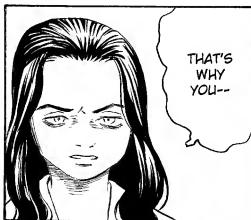
YOU
DOUBT
YOUR
FUTURE...

YOU
SLANDER
EACH
OTHER
ONLINE.
YOU BULLY
EACH
OTHER.

YOU'RE NOT
INNOCENT.
YOU'RE
AFRAID OF
EVERYTHING
NOW.

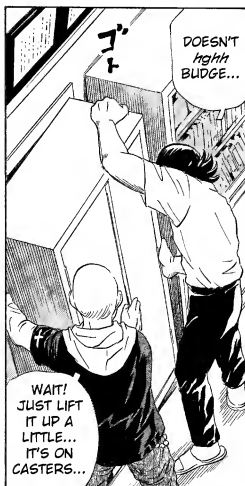
...BY THE TIME
YOU GROW
UP...YOU'RE
ALL WORN
AWAY.

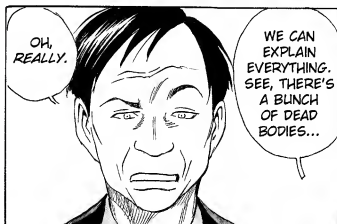


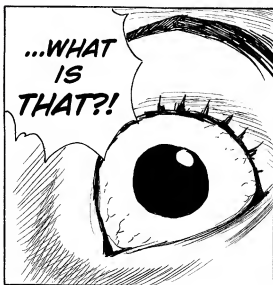
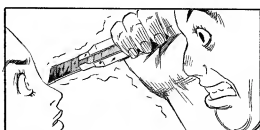
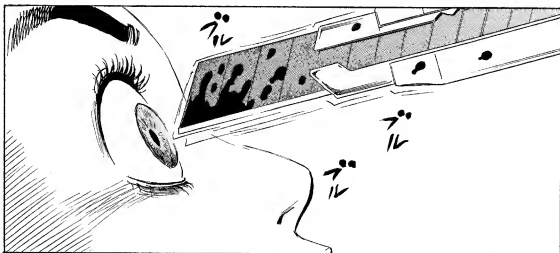








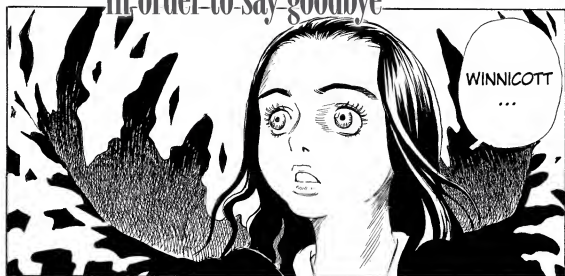


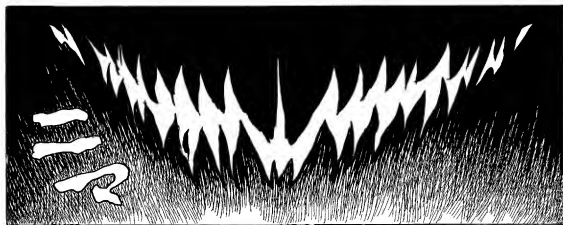
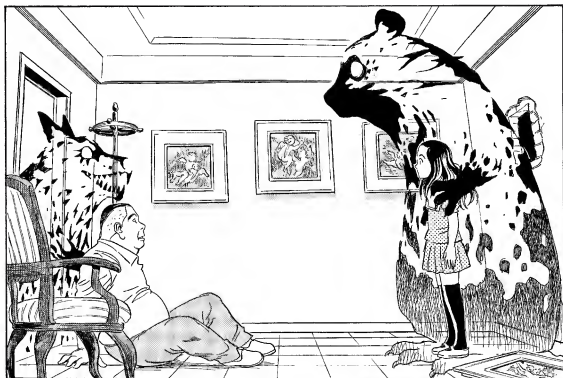


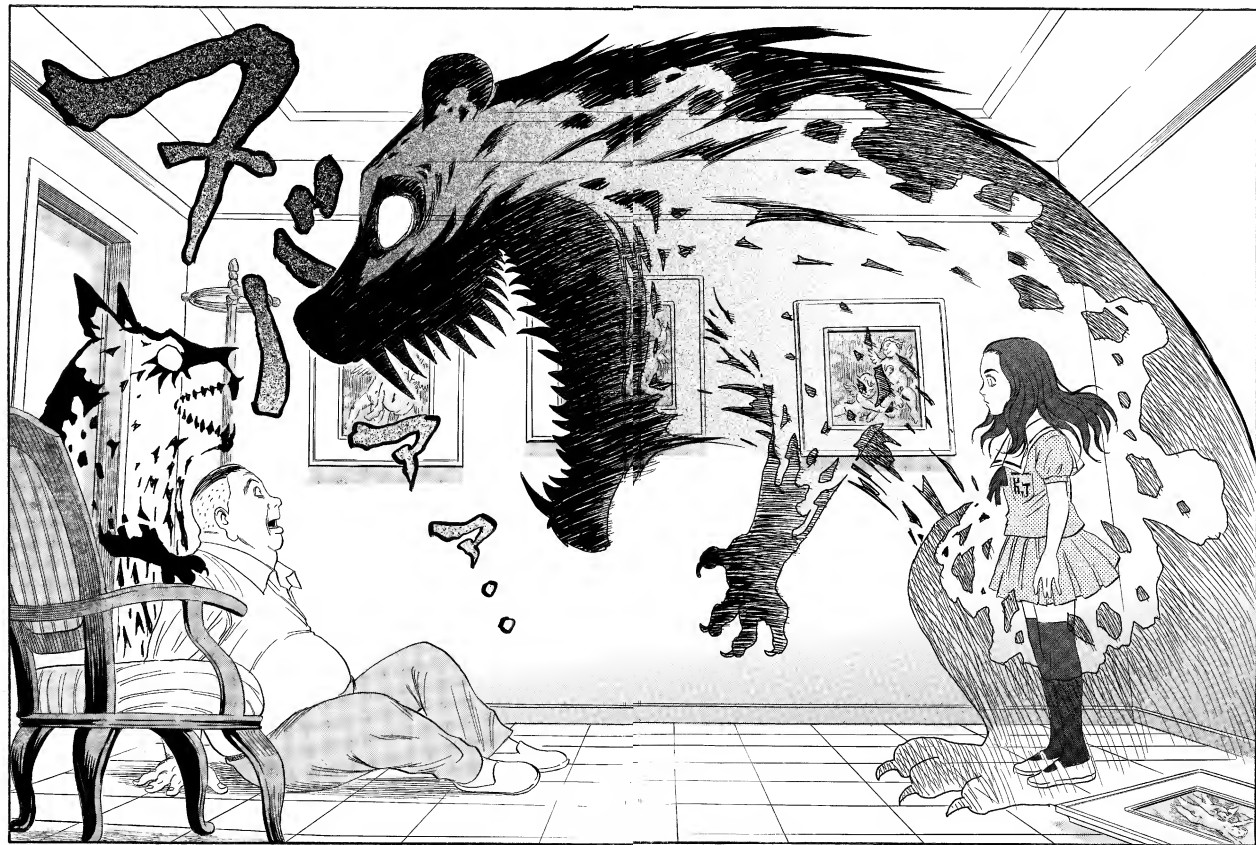


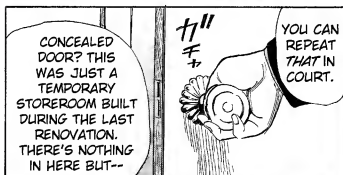
7th delivery
さよならをするために

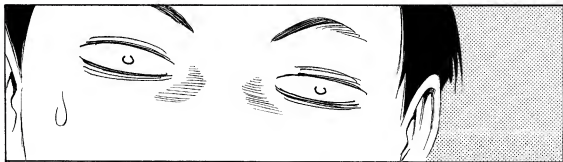
in order to say goodbye

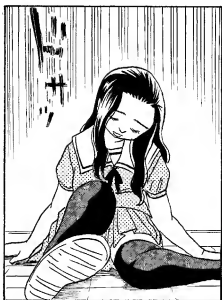
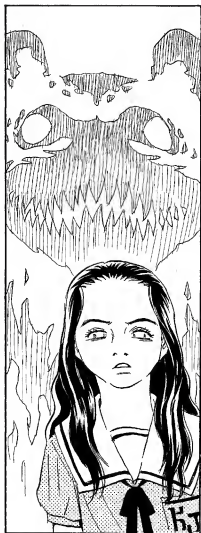


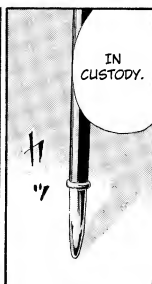
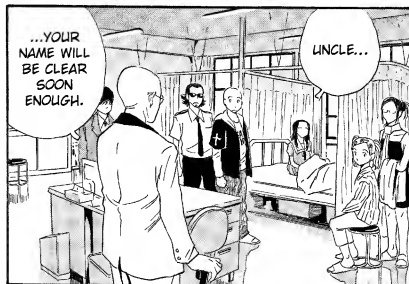
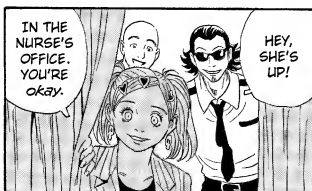
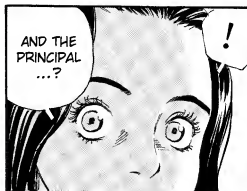
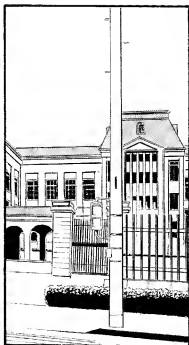
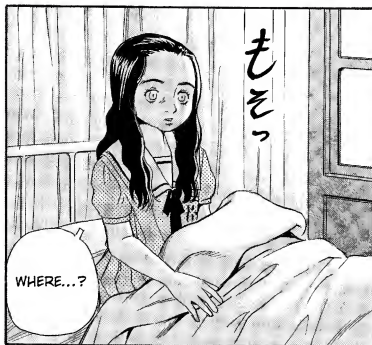












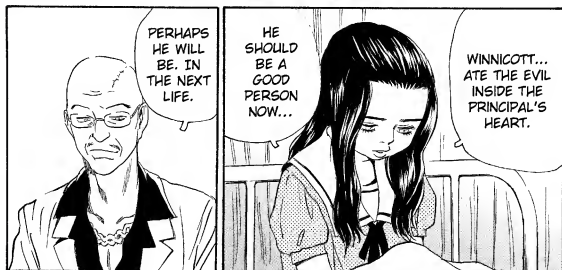


SEVEN BODIES,
INCLUDING
YOUR SISTER.
THERE WERE
TWO MORE
FROM THE
TOKYO AREA...

BETWEEN
THE BOX
CUTTER AND
WHAT THEY
FOUND IN
THERE...



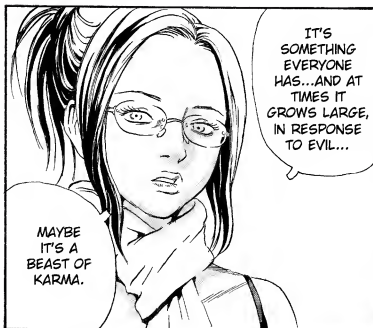
THE OTHER FOUR
WERE FROM AROUND
THE COUNTRY--SOME
DISAPPEARED YEARS
AGO. WE'RE
CHECKING THEM NOW
AGAINST VACATIONS
AND TRIPS HE TOOK...



PERHAPS
HE WILL
BE. IN
THE NEXT
LIFE.

HE
SHOULD
BE A
GOOD
PERSON
NOW...

WINNICOTT...
ATE THE EVIL
INSIDE THE
PRINCIPAL'S
HEART.



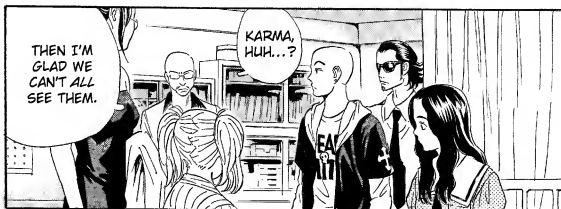
MAYBE
IT'S A
BEAST OF
KARMA.

IT'S
SOMETHING
EVERYONE
HAS...AND AT
TIMES IT
GROWS LARGE,
IN RESPONSE
TO EVIL...



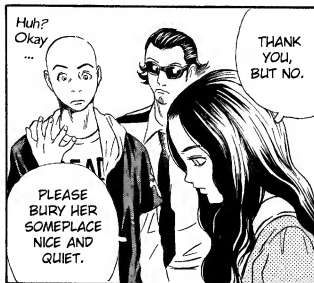
BEATS
ME...

WHAT'S THIS
"RAT"
PEOPLE KEEP
TALKING
ABOUT,
ANYWAY...?



THEN I'M
GLAD WE
CAN'T ALL
SEE THEM.

KARMA,
HUH...?



Huh?
Okay
...

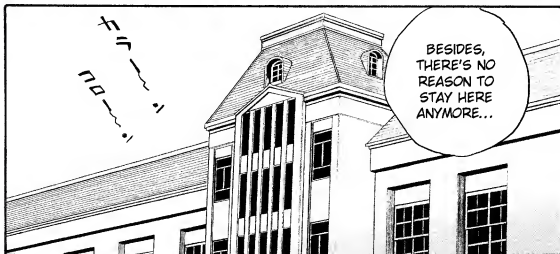
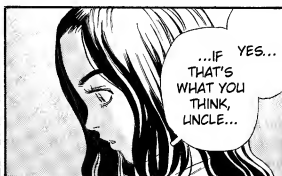
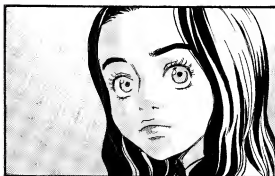
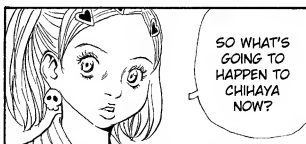
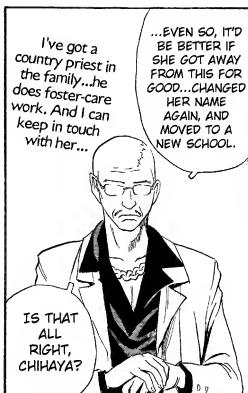
THANK
YOU,
BUT NO.

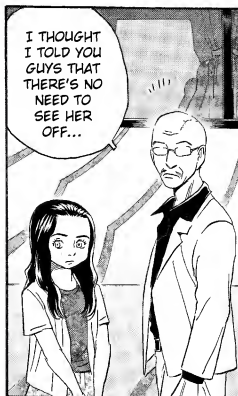
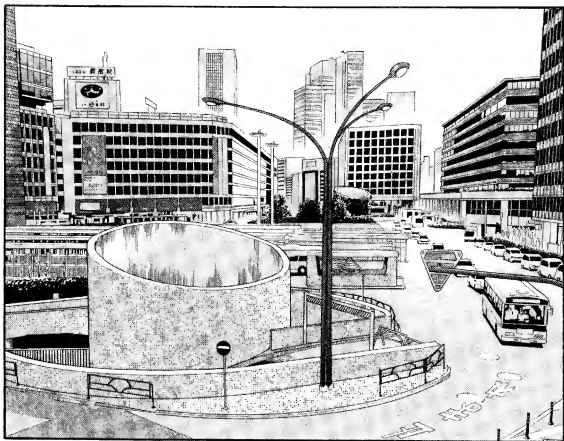
PLEASE
BURY HER
SOMEPLACE
NICE AND
QUIET.

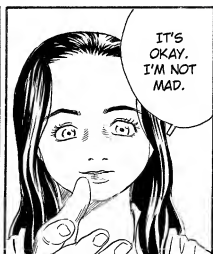
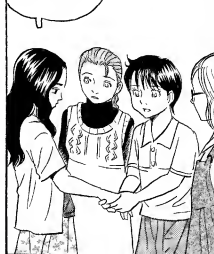
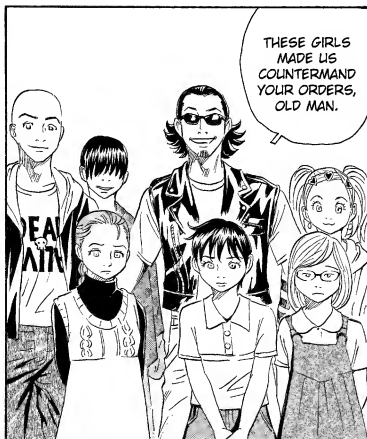
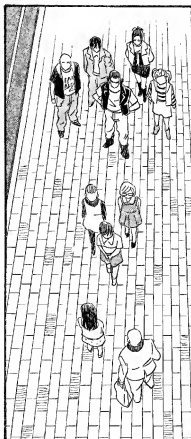


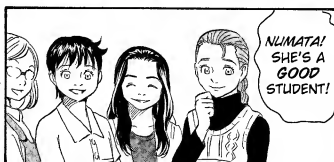
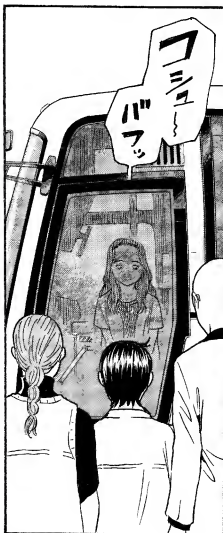
WHAT I
MEAN IS...
DO YOU
WANT TO
SPEAK TO
YOUR
SISTER? SHE
MAY STILL
BE--

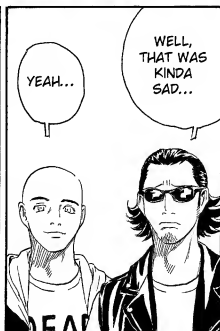
CHIHAYA, THE
COPS ARE IN
THERE, BUT
SASAYAMA
CAN GET THEM
TO STEP OUT A
MOMENT...

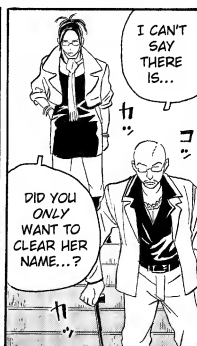
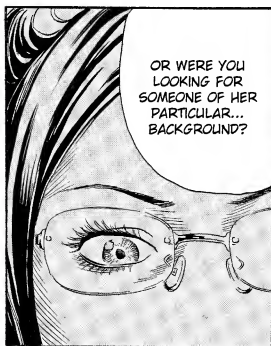
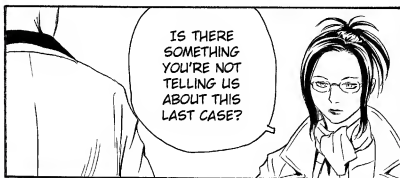
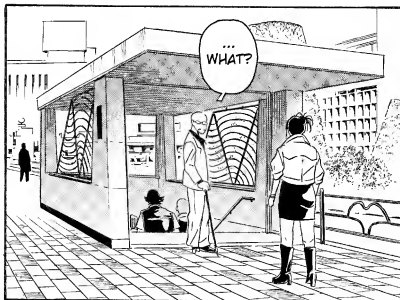


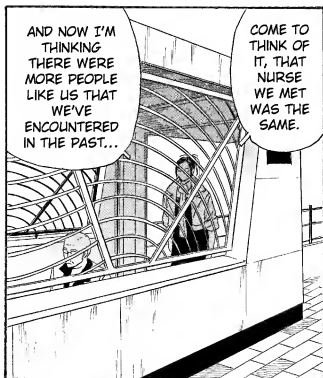






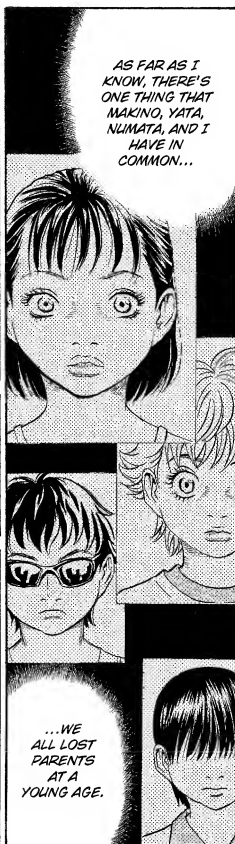






AND NOW I'M
THINKING
THERE WERE
MORE PEOPLE
LIKE US THAT
WE'VE
ENCOUNTERED
IN THE PAST...

COME TO
THINK OF
IT, THAT
NURSE
WE MET
WAS THE
SAME.



AS FAR AS I
KNOW, THERE'S
ONE THING THAT
MAKINO, YATA,
NUMATA, AND I
HAVE IN
COMMON...



DO YOU
THINK IT'S
JUST COIN-
CIDENCE?

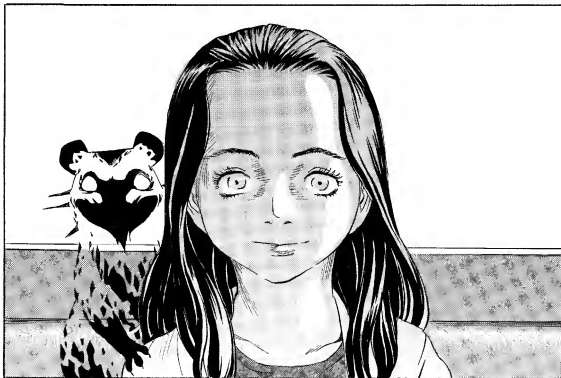
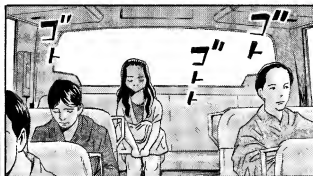
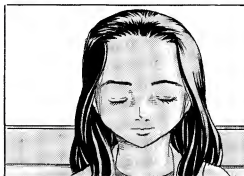


SASAYAMA...
DO YOU LOOK
FOR PEOPLE
IN SIMILAR
SITUATIONS TO
SEE IF THEY
HAVE A
SPECIAL
ABIL--

YOU
WERE
RIGHT THE
FIRST
TIME.

...WE
ALL LOST
PARENTS
AT A
YOUNG AGE.

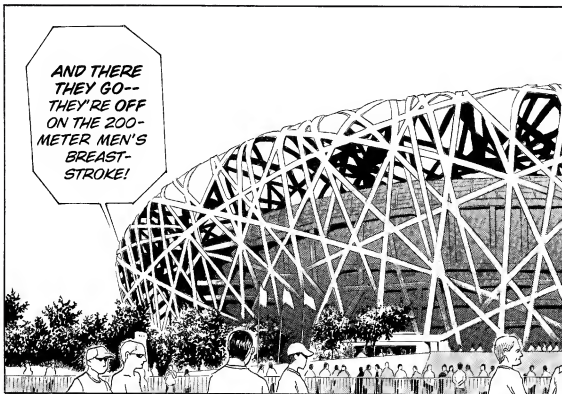








AND THERE
THEY GO--
THEY'RE OFF
ON THE 200-
METER MEN'S
BREAST-
STROKE!



THIS IS THE
FASTEST
WE'VE EVER
SEEN FROM
HIM--

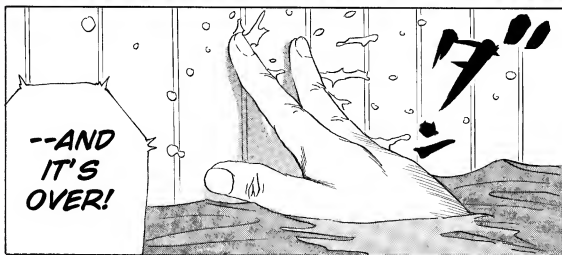
FAST!



MINAMIZAKI,
FAVORED
TO WIN, IS
MOVING
FAST--

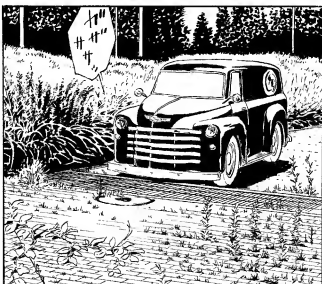


--AND
IT'S
OVER!





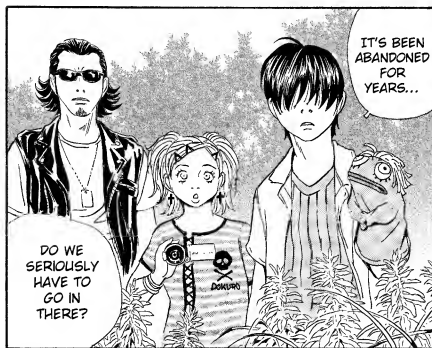
One month later

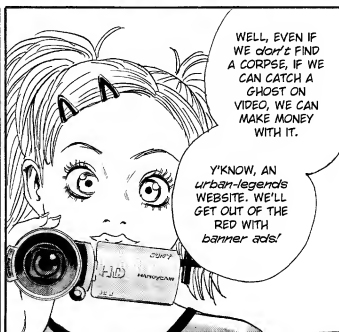
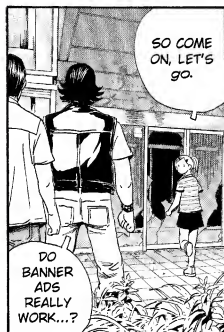


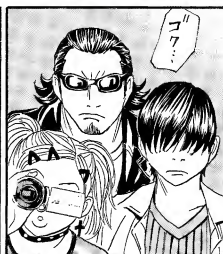
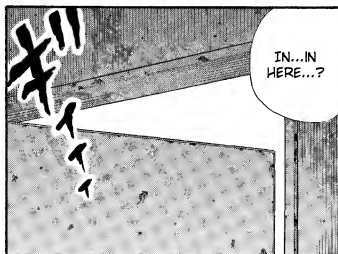
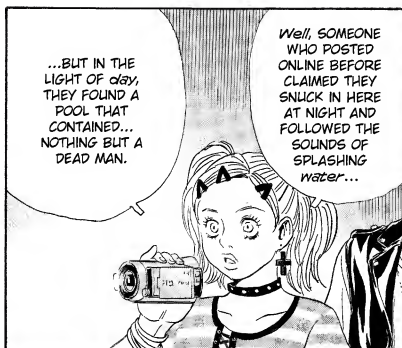


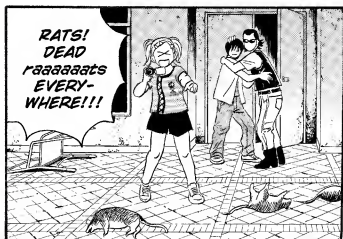
目覚めた時には晴れていた

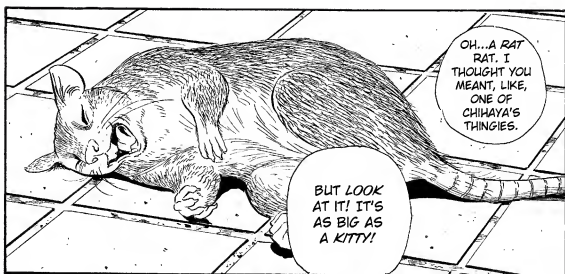
it was sunny when I woke up













MAKING, WHEN
WE PUSH HIM
OVER, GRAB HIS
SWIMSUIT SO HE
DOESN'T DRIFT
OFF, AND THEN
WE'LL--

UM, ISN'T
THERE
SOMETHING
A LITTLE
STRANGE
HERE...?



?!



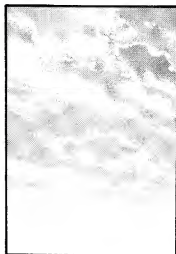
HUH. NO
POLES
AROUND...I
GUESS WE
GOTTA DRAG
HIM OUT.

STRIP
DOWN,
YATA--
LET'S
RETRIEVE
THE
CLIENT.

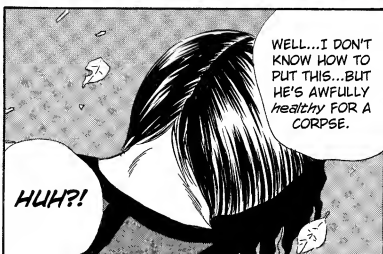
OH...
OKAY...



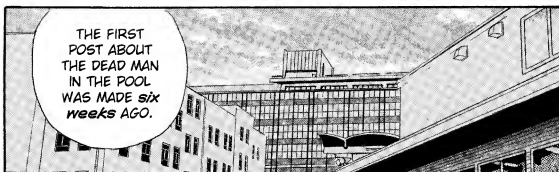
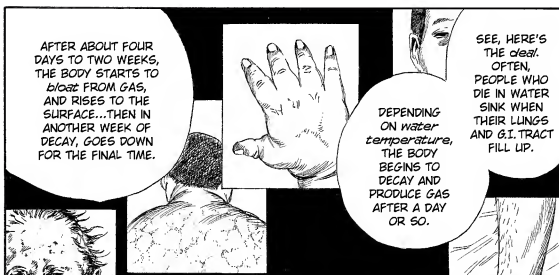
LIKE
WHAT
...?

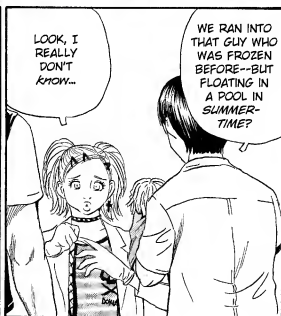
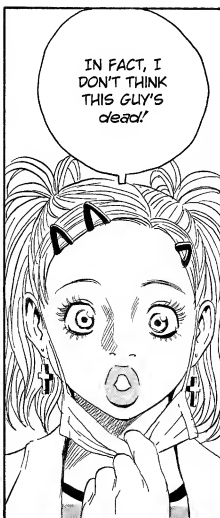
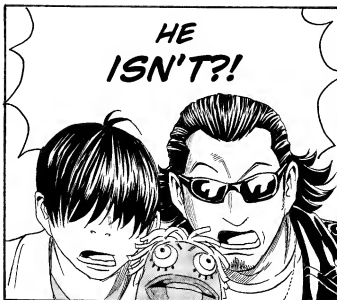


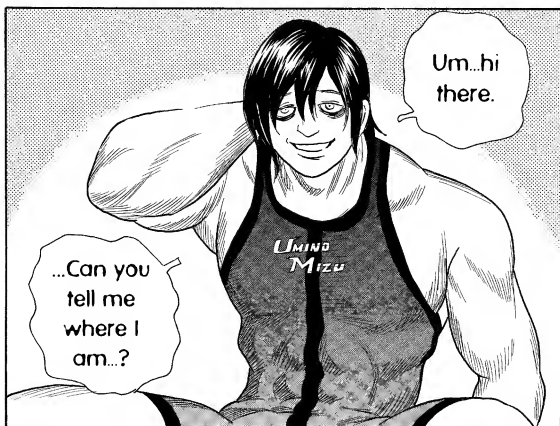
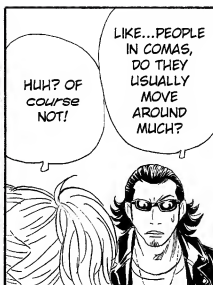
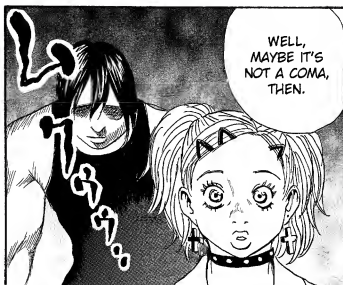
HUH?!



WELL...I DON'T
KNOW HOW TO
PUT THIS...BUT
HE'S AWFULLY
healthy FOR A
CORPSE.









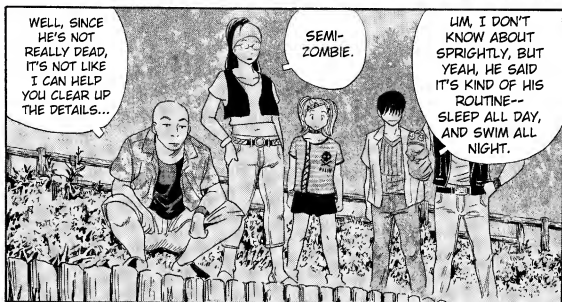
NOW LET ME GET THIS STRAIGHT. YOU THOUGHT HE WAS A CORPSE, BUT THEN YOU FOUND OUT HE WAS TAKING LIFE AT A REALLY SLOW PACE.

ONCE NIGHT FELL, HE GOT UP, SPRIGHTLY AND BUFF, AND SAID HE FELT LIKE PRACTICING HIS AUSTRALIAN CRAWL.

SO...KIND OF A DAY-TRIPPER DEAD MAN. CASUAL CADAVER. DOES THAT ABOUT COVER IT?

あぶない!

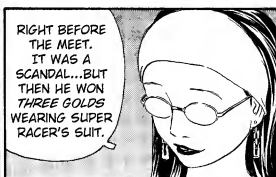
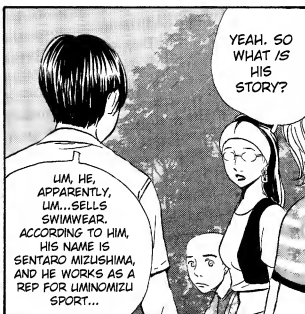
ここで泳いで
いけません
千代田仏教大

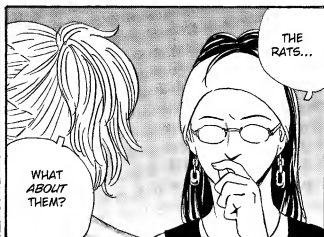
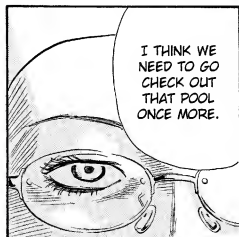
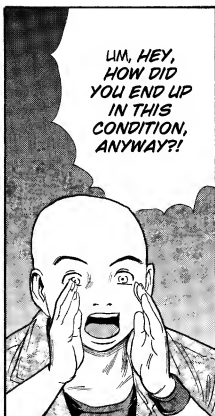
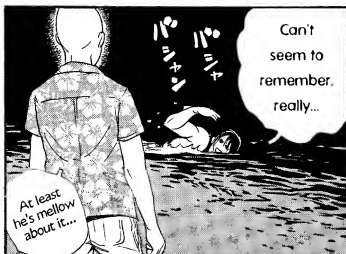


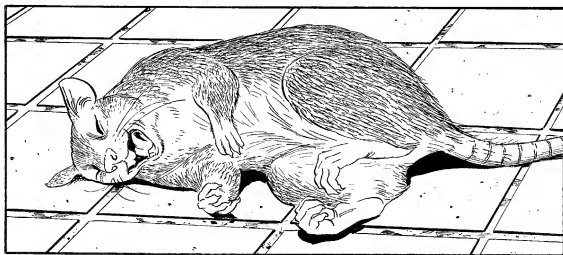
WELL, SINCE HE'S NOT REALLY DEAD, IT'S NOT LIKE I CAN HELP YOU CLEAR UP THE DETAILS...

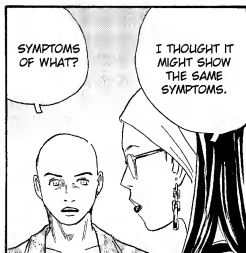
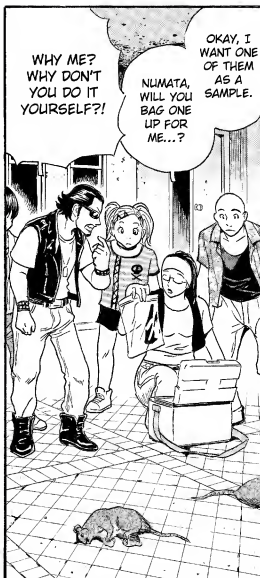
SEMI-ZOMBIE.

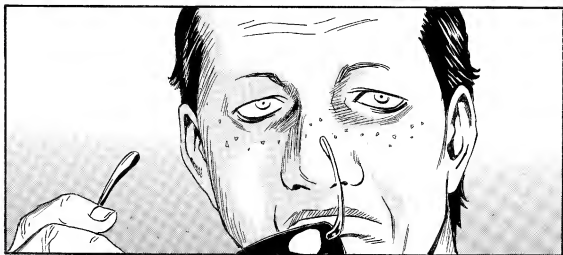
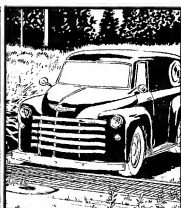
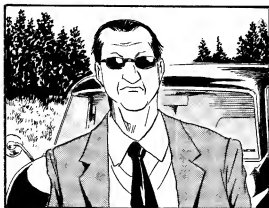
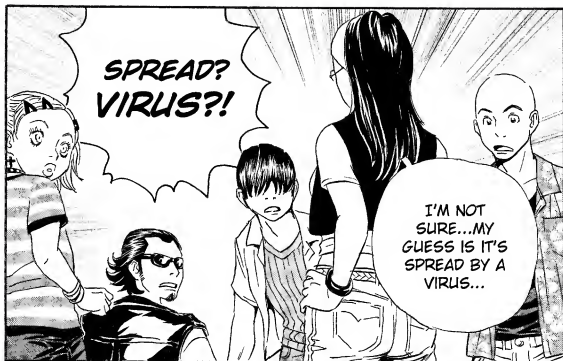
UM, I DON'T KNOW ABOUT SPRIGHTLY, BUT YEAH, HE SAID IT'S KIND OF HIS ROUTINE-- SLEEP ALL DAY, AND SWIM ALL NIGHT.











SIGH I KNOW, AND THAT'S WHY I SAID YOU'D CAUSED ME TROUBLE. I HAD A LAB EXAMINE THAT RAT--QUIETLY. I DON'T WANT A PANIC.

...SASAYAMA, WE'RE TALKING ABOUT AN UNKNOWN, COMMUNICABLE DISEASE IN SHINJUKU.

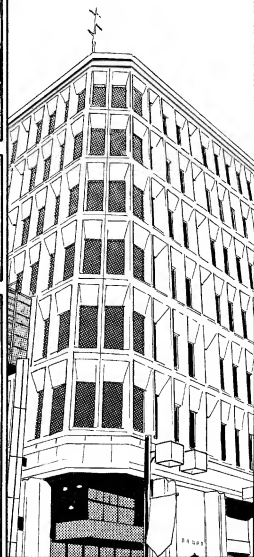
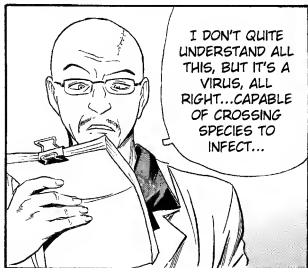
YOU DON'T UNDERSTAND HOW THIS WORKS. I CAUSE TROUBLE FOR YOU--NOT THE OTHER WAY AROUND.

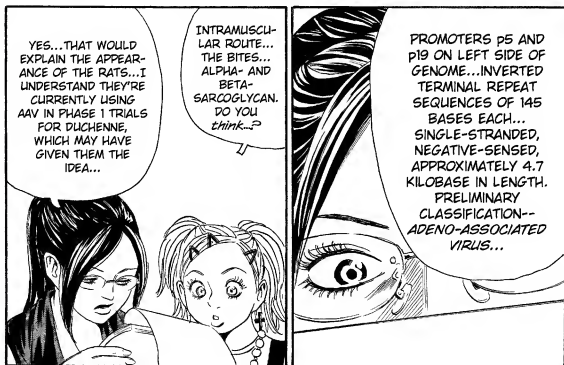
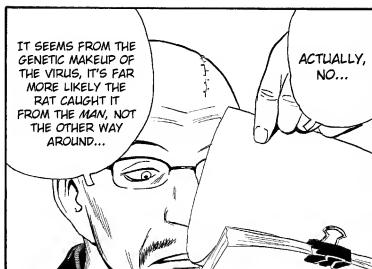


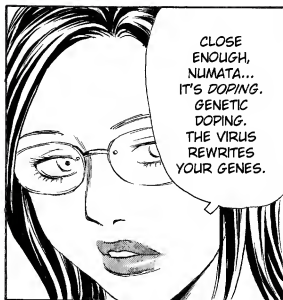
...PANIC?



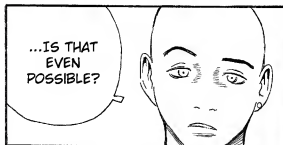
I DON'T QUITE UNDERSTAND ALL THIS, BUT IT'S A VIRUS, ALL RIGHT...CAPABLE OF CROSSING SPECIES TO INFECT...



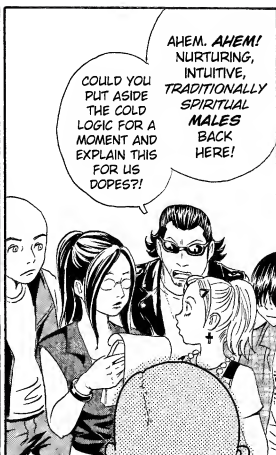




CLOSE
ENOUGH,
NUMATA...
IT'S DOPING.
GENETIC
DOPING.
THE VIRUS
REWRITES
YOUR GENES.

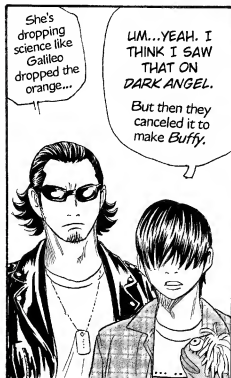


...IS THAT
EVEN
POSSIBLE?



COULD YOU
PUT ASIDE
THE COLD
LOGIC FOR A
MOMENT AND
EXPLAIN THIS
FOR US
DOPES?!

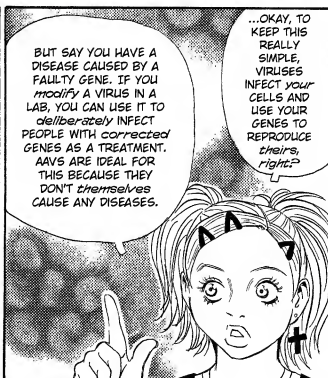
AHEM. AHEM!
NURTURING,
INTUITIVE,
TRADITIONALLY
SPIRITUAL
MALES
BACK
HERE!



She's
dropping
science like
Galileo
dropped the
orange....

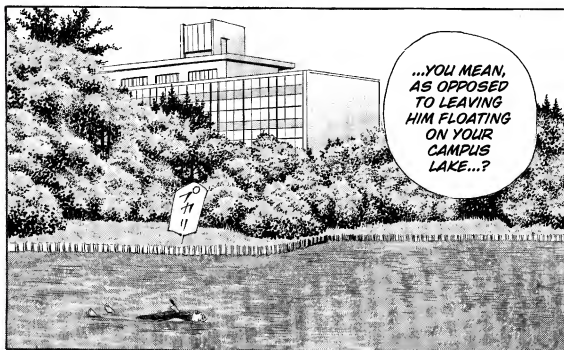
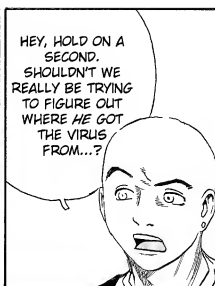
UM...YEAH. I
THINK I SAW
THAT ON
DARK ANGEL.

But then they
canceled it to
make *Buffy*.



BUT SAY YOU HAVE A
DISEASE CAUSED BY A
FAULTY GENE. IF YOU
modify A VIRUS IN A
LAB, YOU CAN USE IT TO
deliberately INFECT
PEOPLE WITH *corrected*
GENES AS A TREATMENT.
AAYS ARE IDEAL FOR
THIS BECAUSE THEY
DON'T *themselves*
CAUSE ANY DISEASES.

...OKAY, TO
KEEP THIS
REALLY
SIMPLE,
VIRUSES
INFECT *your*
CELLS AND
USE YOUR
GENES TO
REPRODUCE
theirs,
right?



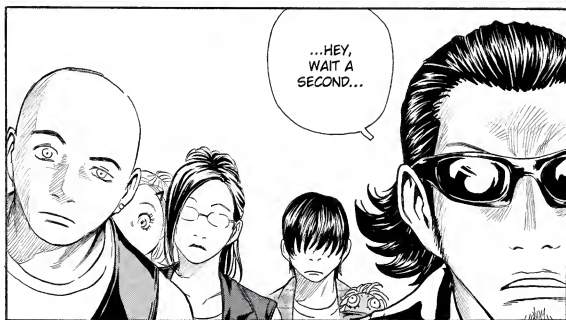
9th delivery

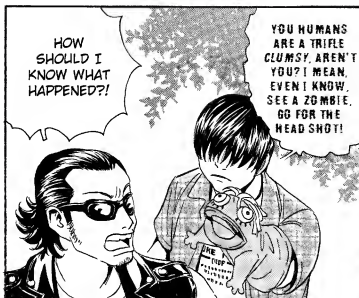
天使は踊る
angels dance

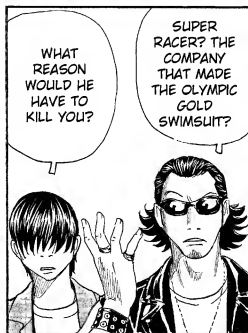
HMM. THE
OLD MAN WAS
RIGHT...HE
REALLY DOES
LOOK DEAD,
FLOATING IN
THE LAKE
LIKE THIS...

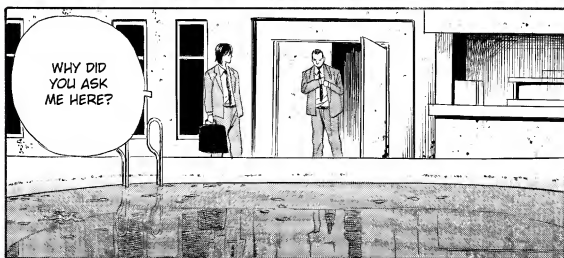
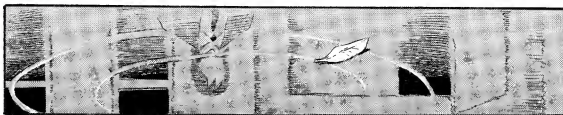
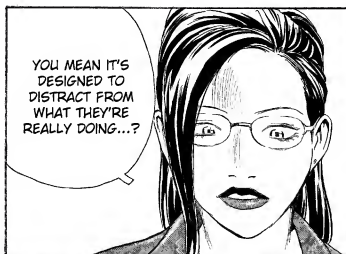


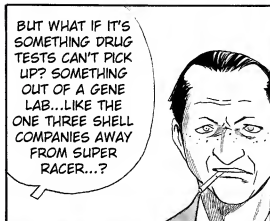
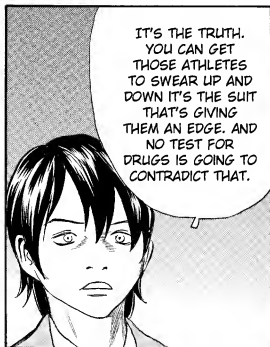
...HEY,
WAIT A
SECOND...

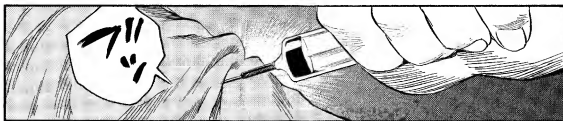
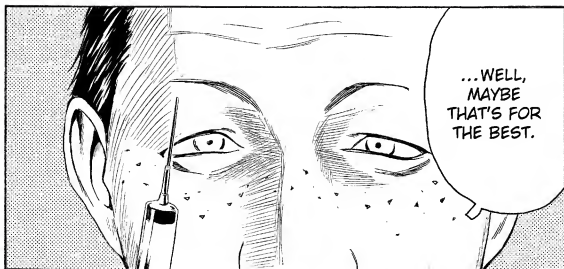


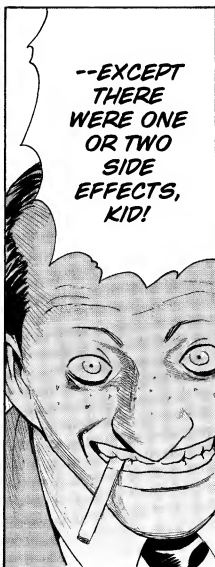




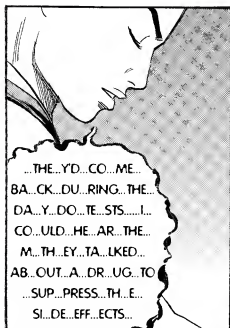








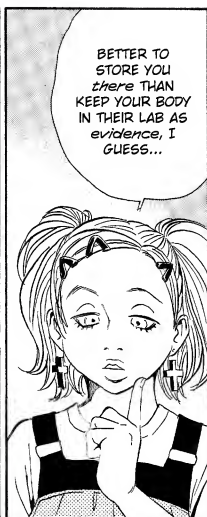




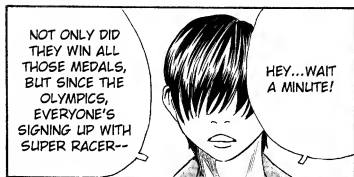
...THE..YD..CO..ME..
BA..CK..DU..RING..THE..
DA..Y..DO..TE..STS...I..
CO...ULD..HE...AR..THE..
M...TH...EY...TA...LKED..
AB..OUT..A...DR..UG..TO..
...SUP...PRESS...TH...E..
SI...DE...EFF...ECTS...



BUT ON TV,
MINAMIZAKI
WAS
SWIMMING
DURING THE
DAY!

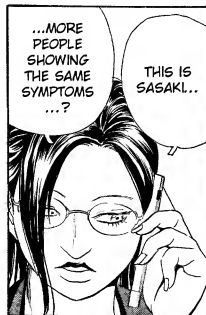


BETTER TO
STORE YOU
there THAN
KEEP YOUR BODY
IN THEIR LAB AS
evidence, I
GUESS...



NOT ONLY DID
THEY WIN ALL
THOSE MEDALS,
BUT SINCE THE
OLYMPICS,
EVERYONE'S
SIGNING UP WITH
SUPER RACER--

HEY...WAIT
A MINUTE!



...MORE
PEOPLE
SHOWING
THE SAME
SYMPTOMS
...?

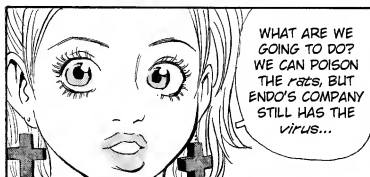
THIS IS
SASAKI..

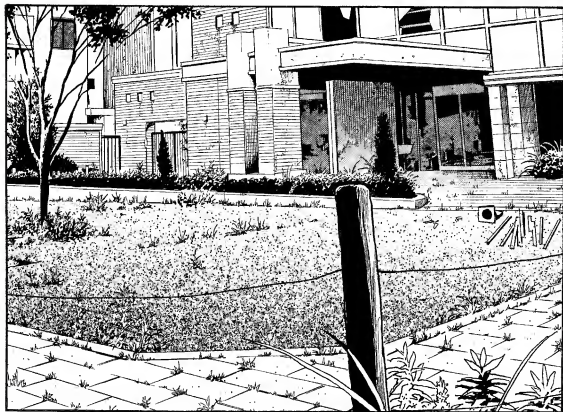


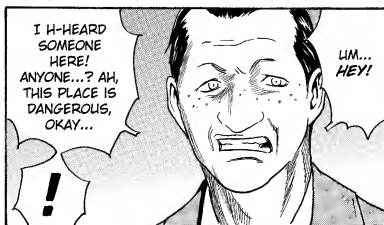
Incoming
TORU
SASAYAMA

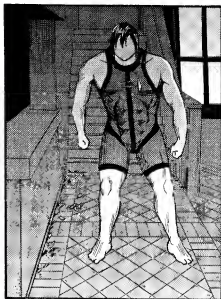
IT'S
HIM...

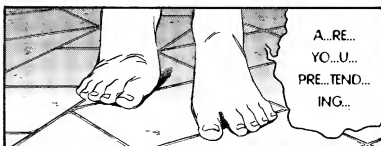


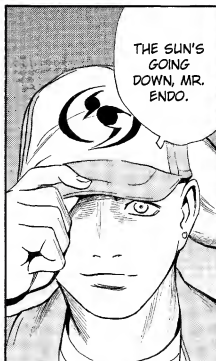


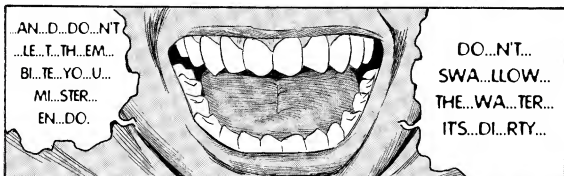


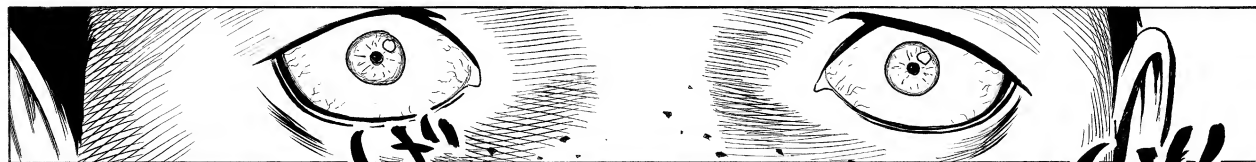
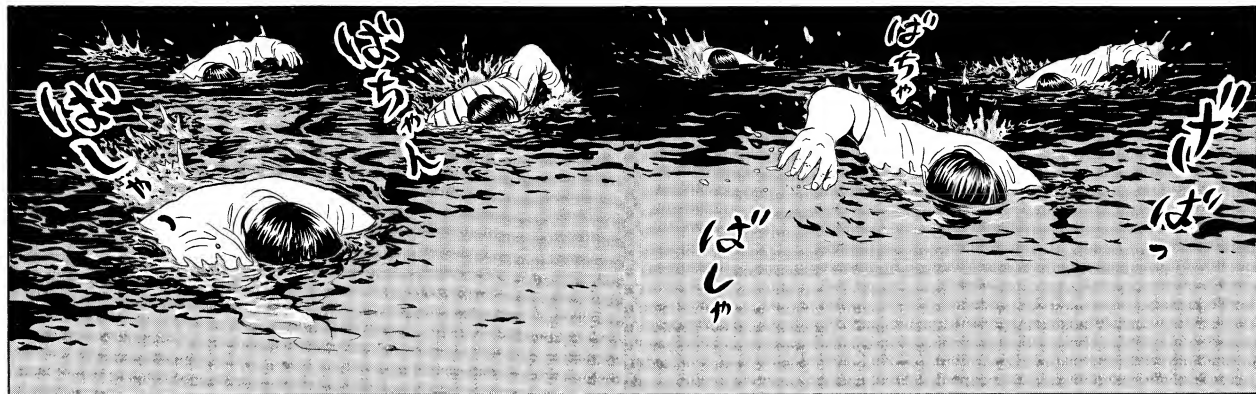


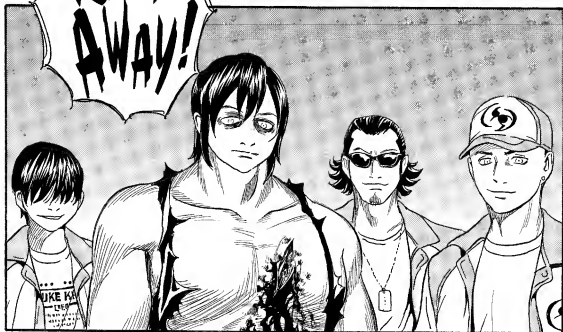


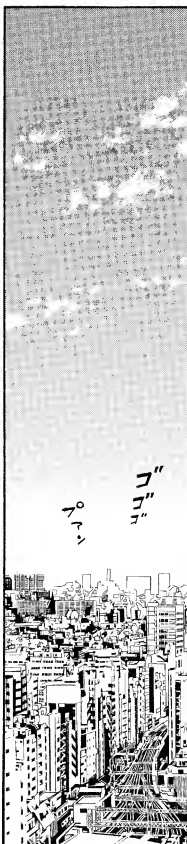


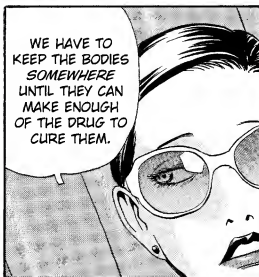


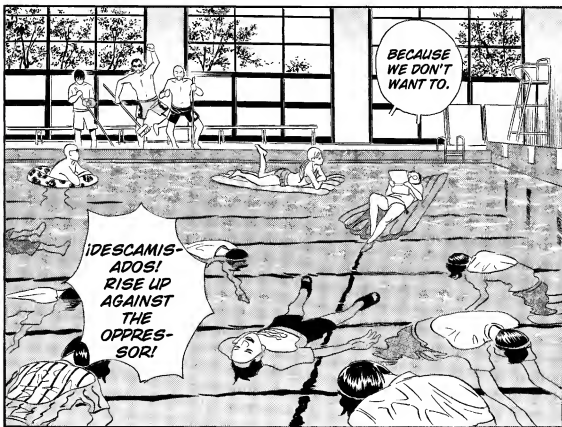












the KUROSAgi corpse delivery service

黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

designer **KAT LARSON**

editor **CARL GUSTAV HORN**

editorial assistant **ANNIE GULLION**

publisher **MIKE RICHARDSON**

English-language version
produced by Dark Horse Comics

THE KUROSAgi CORPSE DELIVERY SERVICE VOL. 11

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SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 11 BY TOSHIFUMI YOSHIDA

introduction and additional comments by the editor

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes, or perhaps one of those nutritional supplements, the kind that's long and difficult to swallow. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five of *Azumanga Daioh*, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in its part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1,600 years ago, the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used for their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire—in this case, that of China. Likewise, the Japanese borrowed from the Chinese writing system, which then, as now, consisted of thousands of complex symbols—today in China officially referred to in the Roman alphabet as

hanzi, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of kanji. Of course, all of them were hanzi first—although the Japanese did also invent some original kanji of their own, just as new hanzi have been created over the centuries as Chinese evolved.

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (this is, of course, putting aside the fact the sounds of both languages experienced change over time). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system the Japanese evolved represents an adjustment to these great differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji

are used for, the fundamental data of the written language. The practical use and processing of that “data”—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names; companies and individuals often try to choose hanzi for this purpose that have an auspicious, or at least not insulting, meaning. As you will also observe in *Kurosagi* and elsewhere, the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance that not only Chinese, but also Indian culture had on Japan at this time in history—particularly, through Buddhism. Just as in Western history at this time, religious communities in Asia were associated with learning, as priests and monks were more likely to be literate than other groups in society. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them—which are now known simply as *kana*. The improvement in efficiency was dramatic: a kanji previously used to represent a sound, which might have taken a dozen strokes to draw, was now replaced by a kana that took three or four.

Unlike the original kanji they were based on, the new kana had *only* a sound

meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on its intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for *n*, no separate kana for consonants (the middle *n* in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with *k*, depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with *s* sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 11 below.

Katakana are generally used for manga sound FX, but on occasion hiragana are used instead. This is commonly done when the sound is one associated with a human body, but can be a subtler aesthetic choice by the artist as well. In *Kurosagi* Vol. 11 you can see an example on 7.3, with the SU, as the stalker's hand reaches into the bag. In hiragana style it is written す. Note its more cursive appearance compared to other FX. If it had been written in katakana style, it would look like ス.

To see how to use this glossary, take an example from page 8: “8.4 FX: DOSA-SA—sound of bag contents dumping out.”

8.4 means the FX is the one on page 8, in panel 4. DOSASA is the sound these kana—ドササ—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, like this, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general—going from right to left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, some of the FX in *Kurosagi* (and manga in general) read left to right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left to right. In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many instances of "short sounds" in *Kurosagi* Vol. 11 is 9.3's SU—スツ. Note the small ツ mark it has at the end, which stands for the sound "tsu"—in hiragana, such as the previously discussed 7.3, it looks like つ. The half-size "tsu" seen at the end of FX like this means the sound is the kind that stops or cuts off suddenly; that's why 9.3 is written as SU and not as SUTSU—you don't pronounce the "tsu" when it's used this way.

There are three different ways you may

see "long sounds"—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 50.2's KOTO. Another is with an extended line, as in 19.5's KARAAN KOROOON. Still another is by simply repeating a vowel several times, as in 29.3's GOOO. The methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising, but every culture "hears" sounds differently. Note that manga FX do not even necessarily represent literal sounds. Such "mimetic" words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It's something like describing chatter in English by saying "yadda yadda yadda" instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: A as *ah*, I as *eee*, U as *ooh*, E as *eh*, and O as *oh*.

2.1 As is the author's *métier*, all the chapter titles in *Kurosagi* Vol. 11 are song titles; this time by the folk duo Billy Ban Ban, which was made up of the Sugawara brothers, Takashi and Susumu. The band was formed in 1969 and disbanded in 1976 when Takashi went on to follow a career in announcing and Susumu stayed in

the music trade as a solo artist and composer; they would later reunite in 1984. Billy Ban Ban songs are still featured in TV commercials, a traditionally important form of exposure (as well as money) for musicians in Japan, as commercials flash a title stating the name of the singer and song, much as a music video does.

- 3.1 FX: TA TA TA**—tapping on keypad
- 3.5 FX: PA**—sound of screen updating. The URL, 0.2chbbs, is of course a play on 2channel; more commonly 2ch, Japan's largest Internet forum (and one of the largest in the world). Note that all the posts are anonymous rather than using a nickname of some sort; Matt Alt (whose occasional podcast series with Patrick Macias, *Hot Tears of Shame*, is the best double act in otakudom), has expressed the opinion that the Japanese preference for anonymity online has held back the economic potential of the Internet there—yet he acknowledges this preference might be understandable in a society where, in public life, people are squeezed together and must observe sometimes rigid protocol. Investor Joi Ito ventured the opinion to *Wired* magazine that “Japan is an unhappy culture. The people are lonely and depressed, and the Internet is a release valve.” These factors are put forth to explain 2ch's reported half-billion page views a month (four for every person in Japan), and its lack of nicks, registration, moderators, or censorship. It was begun in 1999 at, of all places, the University of Central Arkansas, where its founder and still-president, Hiroyuki Nishimura, was an

exchange student. 2ch is not an image board; it is entirely for text comments (although supplementing these with elaborate glyphs made from ASCII art are part of 2ch culture). People post on, and freely start, topic threads for hundreds of different subjects—the menu you see on the left-hand side of the screen includes examples of actual 2ch categories. Note that back in vol. 5, on 113.3, when Yata said that pictures of Makino's cosplay were going to be “all over 2chan,” he was referring to a different site than 2ch; rather, he meant 2chan, AKA Futaba Channel (*futaba* means “two leaf,” just as *yotsuba* means “four leaf”—like the eponymous manga heroine). 2chan is an image as well as a message board; it was 2chan that inspired the notorious English-language 4chan—being an image board, its culture was more readily translatable than the text-only 2ch. There have in fact been incidents where people announced their intention to commit crimes on 2ch, but, as seen in this story, that sort of posting will cause many other 2ch users to tip off the police. The phrase translated here as “a troll is loose” literally means, “the kitchen is getting crowded,” a pun using *chubou*, which means both “kitchen” and “junior-high-school student,” i.e., shorthand for a childish and disruptive person. The editor's apologies to any junior-high-school readers who dared *Kurosagi's* shrink-wrap and parental-advisory sticker.

- 7.3 FX: SU**—reaching into bag
- 7.4 FX: BIKU**—scared/surprised twitch
- 8.1 FX: DA DA DA**—running sound

- 8.2 **FX: ZA ZAA**—cops coming out of hiding
- 8.3 **FX: GA**—grabbing sound
- 8.4 **FX: DOSASA**—sound of bag contents dumping out
- 9.3 **FX: SU**—woman slipping away
- 9.5 **FX: BUN**—flinging purse sound
- 9.6 **FX: BA**—purse hitting face
- 10.1 **FX: TATATA**—running sound
- 11.1 **FX: GOGOGO DODO**—distant construction sounds
- 11.2 **FX: GWOOOO**—car driving
- 14.2 **FX: KIII**—car braking
- 14.3 **FX: HAA HAA**—panting
- 14.5 **FX: BATAN**—closing car door
- 15.2 Just as with the mention of Unit 731 and the Rape of Nanking in previous volumes of *Kurosagi*, the editor was a little startled to see the imperial family so casually mentioned in a manga. It's not so much that what's being said here is controversial; there is, as might be expected, an educational institution that the children of the imperial family commonly attend—Gakushuin, in Shinjuku (which would, of course, make it part of Sasayama's territory). It's just that there is a so-called "chrysanthemum taboo" in the Japanese media discouraging most discussion of the imperial family, to the extent that even an innocuous remark like this seems rare in manga. Since the war, it has become possible for commoners to attend Gakushuin as well; anime and manga fans may know the name because Hayao Miyazaki is a graduate of Gakushuin University. But the Gakushuin system also contains a kindergarten, elementary school, junior high school,

and high school, meaning that one need never associate with oiks or pikeys throughout one's entire educational career. Only by a supreme exercise of will did the editor refrain from giving the Kadokawa Girls Academy students accents out of *Viz's* (see note for 53.1.2) "The Posh Street Kids"—boasting about how many "thysands" of "pynds" their tuition is. How much *does* Gakushuin Elementary cost? Well, first, your child must pass the entrance exam; only forty boys and forty girls are admitted each year. If approved, there is then an entrance fee of 300,000 yen, a yearly institutional upkeep fee of 292,000 yen, a yearly tuition of 720,000 yen, and a school materials and lunch charge of 175,000 yen. As of April 2010, that amounts to about US\$12,700 a year total (plus that cool \$3,220 entrance fee)—which seems a lot to a fellow who came up in the public school system, but is considerably cheaper than some elite primary schools in Manhattan, which can be US\$30,000 a year and up.

- 18.1 **FX: KA**—sound of cane tip hitting ground
- 19.5 **FX: KARAAN KOROOON**—school bells
- 19.6 **FX: GASHA**—contents of bag falling to the floor
- 21.4 **FX: KASHA**—cell being dropped
- 21.6 **FX: SA**—hiding cell phone
- 22.5 **FX: BA**—grabbing bag
- 23.1 **FX: KARAAAN KOROOON**—school bells
- 23.4 **FX: POTSURI**—mumbling sound

- 24.2 **FX: KARA**—sliding door opening
- 25.1 **FX: GUI**—tug
- 25.2 **FX: BOSO**—whispering sound
- 25.3 **FX: KURU**—turning around
- 26.7 **FX: PISHA**—sliding door shutting hard
- 27.2 **FX: TA TA TA**—tap tap tap
- 27.4 **FX: PA PA**—screen updating
- 28.1 The sign says “Kadokawa Ginza.” Although *the* Ginza is the famous shopping district in the Chuo ward of Tokyo (as opposed to Shinjuku ward, where this story apparently takes place; Chuo is on Tokyo Bay, whereas Shinjuku’s about two miles inland and to the north-west of Chuo), other retail areas might use “Ginza” generically to suggest its glamour. Note that “Ginza” means “silver mint,” after the locale where silver coins were made in the Tokugawa era; now, of course, it’s where they’re spent.
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- 28.3 **FX: BA BA BA**—cat scratching
- 29.1 **FX: KON KON**—knock knock
- 29.2 **FX: KYU KYU DO DO DO**—sound of ignition turning over and engine starting
- 29.3 **FX: GOOO**—van speeding off
- 31.1 **FX: GYUUUN**—speeding van
- 32.1.1 **FX: BAKI**—breaking sound
- 32.1.2 **FX: DOKA**—impact sound
- 32.5 The cable below the officer’s left hand is part of his walkie-talkie, but the cable below his right hand is attached to the butt of his service revolver; the other end connects to his belt. Whereas in America there has been some police experimentation with palm-print readers in the grip of a

gun, or other devices to prevent an officer’s gun from being used against him by a criminal, the cable attached to Japanese police pistols is more an extension of Japan’s gun-control philosophy; it is designed to prevent his gun from being stolen away from him by a criminal. The contrast with America, where no criminal would feel the need to rob a cop merely to obtain a handgun, is striking. And yet—despite the impression one might get from hearing how commoners were not allowed to bear swords either, centuries ago—these sort of weapon restrictions haven’t always been the case in Japan. The slogan of the Advertising Museum Tokyo (admt.jp—it was established in memory of Hideo Yoshida, former president of Dentsu, the 109-year-old marketing firm that exerts tremendous power in the Japanese entertainment industry; anime fans may know them as the former owner of Geneon) is “Advertising is the mirror of society,” and the editor, in visiting there, was astonished to see a Japanese newspaper ad from 1912 on display that pictured a revolver and stated, “*You can feel safe and secure in this dangerous world if you have a gun.*” This was also once true of another country we do not associate today with handguns, the United Kingdom; George Orwell wrote in 1945 that “*One of the advantages of being a child thirty years ago was the lighter-hearted attitude that prevailed towards firearms. Up till not long before the other war [i.e., World War I] you could walk into any bicycle shop and buy a revolver . . .*”

- 33.3 **FX: PAN PAN PAN**—gunshots
- 33.4.1 **FX: KAN**—bullet hitting van
- 33.4.2 **FX: KAN**—bullet hitting van
- 33.4.3 **FX: BISHI**—bullet hitting tire
- 33.5.1 **FX: BATA**—sound of flat tire flapping
- 33.5.2 **FX: BATA**—sound of flat tire flapping
- 33.5.3 **FX: BATA**—sound of flat tire flapping
- 34.1 **FX: GYAGYAGYA**—tires skidding
- 34.2.1 **FX/right: DOKO**—impact sound
- 34.2.2 **FX/left: MEGYA**—crumpling metal sound
- 34.3.1 **FX/right: GOTON**—car coming to a rest
- 34.3.2 **FX/left: SHUUU**—sound of escaping steam
- 34.4 **FX: HETA**—falling to his knees
- 35.1 **FX: PII POO PII POO**—sound of sirens
- 35.5 **FX: KON**—cane tip hitting head lightly
- 35.6 In the original Japanese, Chihaya calls Sasayama *ojisān*, which in fact means “uncle,” but shouldn’t be taken to mean he really is her uncle (although, in *Kurosagi*, who knows?); rather, this reflects the Japanese tradition, particularly among younger people, of referring to older people as if they were a relative of a certain age. For example, referring to a respected older classmate as *onee-sama*, “big sister,” or in this case, to one’s foster parent as “uncle.” In Dark Horse’s *Neon Genesis Evangelion: The Shinji Ikari Raising Project*, Rei Ayanami, while living with Shinji and his parents Gendo and Yui, likewise refers to them as

“Uncle” and “Auntie.” This custom isn’t entirely unknown in American society, of course, where growing up one might call a close family friend “Uncle” or “Aunt,” the difference is that a Japanese kid might address a stranger of that age the same way, and it would be the polite thing to do so.

36.3 **FX: GYU**—squeeze

38.1 Karatsu is reading the first (and third; see vol. 10’s *Disjecta Membra* note for 34.3; like Grover Cleveland, it ran on two non-consecutive occasions) home of *Kurosagi*, namely, *Shonen Ace* magazine (today the home of *The Shinji Ikari Raising Project*), even though this particular story you’re reading now ran in the short-lived *Comic Charge*. The metaness is, bizarrely, reserved for the back-cover ad, which is a satire of the Toranoana ad described in vol. 7’s *Disjecta Membra*—even our explanation of the meta is meta. Whereas the Toranoana ad features a nine-panel comic starring their “Use Wildroot Cream-Oil, Charlie” mascot, “Toranoana’s Miko-chan,” this version of the ad instead stars “*Charge*’s Chako-chan.” I do note with interest that the Toranoana ad, which had been running on the back of *Shonen Ace* for years, recently disappeared. A raise in rates, or perhaps the result of being edged out by pressure from better-connected companies? Toranoana is a *doujinshi* chain, after all, whereas recent ads on the back of *Shonen Ace* have been for media releases through Lantis and Happinet, both of which are subsidiaries of Namco Bandai.

38.2 **FX: KAKOKO**

KOKO—keyboard-typing sounds

38.3 **FX: PARA**—flipping page

39.3 **FX: SU**—bending over close

40.2 **FX: KACHA KACHA**—typing sounds

40.3 Notice the three tiny swastikas in the lower right corner; these *manji* (see also the note for 164.1 in vol. 6's *Disjecta Membra*) are also used as the traditional symbol to denote a Buddhist temple on a Japanese map, much as a cross might be used on a British map to mark a church.

41.4 **FX: GACHA**—door opening

43.1 "Foster Care Facility" sounds semi-innocuous . . . but note the barbed wire.

44.6 **FX: GO**—stump thumping on floor

46.1 **FX: SU**—covering one eye

46.4 **FX: BUN BUN**—shaking head

47.3 **FX: GU**—gripping hand

48.3.1 **FX: KUUU KAAA**—Sasayama snoring

48.3.2 **FX: MOSO**—sitting-up sound

49.5 **FX: JAAAA**—faucet sound

49.6 **FX: KOKU KOKU**—drinking sound

50.2 **FX: KOTO**—setting down glass

50.7 **FX: GOSO**—turning over in bed

53.1 You may already recognize one or more of these, but the translator notes the cast here is dressed as various famous teachers from manga and/or TV. Numata is cosplaying as perhaps the most famous of them all: Kinpachi Sakamoto from *3-nen B-gumi Kinpachi sensei* (basically, "Kinpachi-sensei of third year's class

B"), often called *Kinpachi sensei* for short. "Third year" in this case refers to the third year of junior high school, which in Japan is the equivalent to the American ninth grade, and class B is the home-room taught by Kinpachi-sensei, who constantly does his best to help his students out with their problems, whether academic, social, or personal. Koushun Takami, in his original novel version of *Battle Royale* (which the editor was pleased to see on sale at London's Heathrow Airport—cover design by Izumi Evers of jaPRESS, by the way), ruthlessly parodied Kinpachi Sakamoto in the character of "Kinpatsu Sakamochi," who gives the doomed ninth graders their briefing on how the government will require them to slaughter each other. Sasayama is the often-emotional Kenji Takizawa from the 1984–85 Japanese TV series *School Wars* (more recently remade into a 2004 film, *School Wars Hero*), about a former rugby champ who turned a high school full of problem kids around (Takizawa's character is based on the true story of Yoshiharu Yamaguchi, nicknamed "Mr. Crybaby," who led Japan to the rugby title in the Asian Games in 1974; part of the joke here is that Yamaguchi had a magnificent head of 1970s hair. *Kurosagi* is turning into *The Tough Game*). Makino is the heroine of *Gokusen*, Kumiko Yamaguchi (no relation), a yakuza-family heiress whose dream it is to be a math teacher while still keeping it gangsta. *Gokusen* was originally a *josei* manga by Kozueko Morimoto; the manga has not yet been released in English, but the anime based

on it has, from Anime Works (it also ran on Encore WAM). Yata is, of course, Nozomu Itoshiki from the much-acclaimed (it won the Kodansha Manga Award for *shonen* manga, as *Cro-martie High School* did before it) social satire *Sayonara, Zetsubou-sensei*, available in English from Del Rey. Finally, Sasaki is Maya Akutsu from *Jyoo no kyoshitsu*, "The queen's classroom," a 2005 Japanese live-action TV drama about a teacher who helps her sixth graders out with their problems in much the same way Dr. Lecter helped Clarice Starling out with hers. Karatsu only gets to be a delinquent student; an echo of the fact that the "mug shots" of the characters on the front and back covers of *Kurosagi* change with each volume—except for Karatsu's, which is always the same.

- 53.1.2 *The Tough Game*, of course, was a rugby strip in the long-defunct British sports-comics anthology *Tiger* (the Japanese weren't the only people to have a dynamic sports-comics scene in the 1970s), a magazine that Patrick Macias introduced me to—myself having previously only been familiar with *Billy the Fish*, the perennial satire of such old sports strips that runs in my favourite humour ~~comics~~ *comics* magazine, *Viz* (the one in Newcastle, not the one in San Francisco). The editor, by the way, recently had an entry accepted to *Viz*'s Pro-fanisaurus column, and couldn't be prouder of the achievement if *Kurosagi* had been nominated for an Eagle Award—which it also just was! The United Kingdom has been very fuckin' nice to us lately, goddamnit, as an American would

say in *Viz*.

- 54.1 **FX: CHUN CHICHICHI**—birds tweeting . . . er, chirping
- 54.4 **FX: BIKU**—scared twitch
- 56.2 **FX: KARAAN KORON**—school bells
- 56.3 Minamoto no Yoshitsune, who died in 1189 at the age of thirty, had a short but glorious life as a young nobleman of the Kamakura Dynasty (1185–1333), which one of his older brothers, Yoritomo, established. The significance of this event is that it was the start of the famous shogunate system in Japan; that is, government by hereditary families of generals. The specific ruling families would change over the centuries, but the basic system would endure for almost the next seven hundred years, until the founding of modern Japan in the Meiji Restoration of 1867; it was called the "restoration" because it nominally restored what Yoritomo had abolished—government by the emperor through civil servants. Put very simply, the opportunity to establish the shogunate arose because in the mid-twelfth century, there was a succession dispute over the imperial throne, and different rival would-be emperors and their regents tried to use the powerful (and themselves rival) Minamoto and Taira samurai clans to establish their claim. As has frequently been the case in world history, calling in an army to support your leadership often just ends up with the army wondering why it needs *you*, and before long the Minamoto and Taira clans were fighting directly over national power, the imperial family

shoved to the side. Minamoto no Yoshitsune was instrumental in scoring his family's victory over the Taira clan, yet had a falling out with his elder brother Yoritomo and was eventually commanded to commit seppuku after a military defeat. Despite Yoritomo's victory being a turning point in Japanese history, it is his tragic brother Yoshitsune who became perhaps Japan's greatest folk hero. Ian Buruma's always-recommended 1983 book *Behind the Mask* (he examined Japanese pop culture, including manga, yakuza movies, and *roman porno* years before academia jumped on the bandwagon—and unlike academia, he included juicy pictures) describes Yoshitsune as “the most famous *bishonen* in Japanese history . . . Like many *bishonen* Yoshitsune was raised by an older man, in his case a fatherly monk . . . Monks, one would believe, had a special fondness for taking good care of *bishonen*.” Buruma notes, as many scholars have, that accounts of Yoshitsune by his contemporaries did not stress his good looks—but legend demands if he was young and tragic, he also must have been beautiful. Although the girls in Yata's class assume Kereellis is making a joke, Buruma mentions that in fact at one point it was said of Yoshitsune in Japanese folklore that he became reincarnated as Genghis Khan—despite the fact Genghis was twenty-seven when Yoshitsune died. In the words of Homer Simpson, “*It was the olden days!*”

57.2.1 FX: TEE HEE

57.2.2 FX: TEE HEE

57.2.3 FX: AHAHAHA

57.3 FX: GAGA—chair being slid back

57.4 FX: MOJI MOJI—fidgeting sound

57.6 FX: SU—picking up pencil case

58.1 FX: GATA—getting up quickly

58.4 FX: DO—class breaking out in laughter

58.7 FX: CHIKI CHIKI—blade getting extended

60.1 FX: BA—grabbing for knife

60.2 FX: ZURU—slipping on tile

60.3 FX: KAN—knife hitting floor

60.4 FX: ZAKU—flesh-slicing sound

61.2 FX: POTA TATA—sound of blood dripping on to floor

61.3 FX: NOOOOOOO!

62.5 FX: GARA—sliding door opening

63.2 FX: TATATA—running off

63.4 FX: KARAAN KORON—school bells

65.3 FX: FUN—hmph

66.3 FX: KI—glaring sound

67.1 FX: POMU—clapping hand

70.1 FX: BODODODO—sound of the Kurosagimobile

71.4 FX: GACHA—door opening

71.6 FX: NU—poking head out

75.3 FX: BUTSU BUTSU BUTSU—mumbling to self

77.2 FX: SU—taking out cell phone

77.3 FX: KACHI KACHI KACHI—tap tapping

78.1 FX: PAKUN—shutting cell phone

81.1 FX: PINPOON PINPOON—doorbell sound

81.3 FX: KON KON—knock knock

81.4 FX: KACHA—door latch opening

83.4 FX: PIIPOO PIIPOO PIIPOO—siren sounds

85.1 The age when a person can be punished for a crime in Japan is fourteen, which might explain why it's also considered perfectly legitimate to pilot a robot at that age. That is, fourteen (it was sixteen as recently as 2000) is the age at which one is legally considered, in having committed a crime, to be a criminal. People who have committed crimes at younger ages, while not considered criminals in the eyes of the law (this story shows, as you might have guessed, that what the public thinks and what the law thinks can be two different things in Japan—just like everywhere else), are certainly still subject to being placed into custody, if the seriousness of the crime warrants it. If security at Chihaya/Mei's foster-care facility as seen in 43–47 seemed relatively light, that's because it is not a "correctional center" or a "reformatory," but what is known in Japan as a "Facility for the Development of Self-Sustaining Capacity," or "Children's Independence Support Center," one of several dozen located throughout the country, in which a child who has committed a serious crime might be placed by a family court. Ironically, the concepts of correction and reform are actually taken seriously at such facilities, and the Japanese Ministry of Justice maintains that 76 percent of children sent there do not commit further crimes. It can be argued that a positive side of Japan's more

paternalistic, senior vs. junior society (i.e., its modified Confucian mores) is that the young are not written off quite as quickly.

86.4 FX: ZA—footstep

86.5 FX: NI—smirk

88.4 FX: BA—lifting up arm to look at watch

89.1 FX: DOSA—bag falling to ground

90.1 FX: SA—protectively placing hand over pocket

90.5 FX: SUCHA—taking out cell phone

90.6 FX: PI PI—tap tap

91.2 FX: BASHA—splash

92.1 A *sobat* is a spinning back kick; it is also onomatopoeia in Japanese for fast movement.

92.2 FX: DOZA—thud

93.3 FX: DATATATA—sound of mad dashing

96.3 FX: PIBYU—squirt

96.4 Donald Winnicott (1896–1971) was an English pediatrician and child psychiatrist who believed that his own troubled adolescence was the result of a mother who tried to be "perfect." Winnicott theorized that the attempt of an adult to define and maintain a concept of perfection in her relations with a child is incompatible with the development of that child as an independent human being. Martha Nussbaum at the University of Chicago, author of the recent critique of "projected shame" *Hiding from Humanity*, characterized Winnicott as taking interest in the "love between two imperfect people," and his favoring neither the "perfect mother" nor indeed the "bad mother," but rather

the “good-enough mother” whose lack of total attention or obsession with mothering signals to the child that she is herself an independent human being, in addition to being a mother—encouraging him to become an independent human being, in addition to being a child. Everything gets back to *Evangelion*, of course, and I can’t help but see this difference in mothering styles between the quite flawed Misato and the quasi-divine Yui.

99.2 FX: SHAAA—shower sound

101.1 FX: TSUU TSUU—busy signal

101.2 FX: PAKUN—closing cell phone

101.3 FX: KACHARI—hanging up phone

104.1.1 FX: PI—whistle chirp

104.1.2 FX: PI—whistle chirp

104.1.3 FX: PI—whistle chirp

105.3 FX: KOHON—koff

106.2 FX: GARA—sliding-door sound

107.3 FX: KARAAN KOROO—school bells

107.4 FX: GARARA—dumping out desk contents

107.5 FX: GATA GATATA—sound of the desk being rattled

108.5.1 FX/white: BA—dashing forward

108.5.2 FX/middle: DON—bump

108.5.3 FX/left: GATA GATAN—girl falling over and knocking aside chairs

109.1 FX: TA TA TA—running sound

109.3 FX: PI KACHA—alarm chirp, then door being unlocked

109.4 FX: BOFOM—door being shut

111.2 FX: BURORORO—car sound

112.5 FX: GOGOGO—engine sound

112.6 FX: GIKII—braking sound

113.3 FX: GACHA—door opening

114.4-5 Panel 4 shows a close-up on panel 5: the front cover of the nonexistent *Weekly Kadoka(wa)* magazine. As with the screen on 115.1, the subject is young paroled killers, said to be killing again under the protection of the new names they were given in the attempt to help them reform. Chihaya’s case is inspired in part by one of the most notorious Japanese crimes of the last decade—what is sometimes called the “Sasebo Slashing,” after the city in which it took place, part of the Nagasaki metropolitan area in southwestern Japan. In June of 2004, an eleven-year-old elementary-school girl was convicted of murdering her sixth-grade classmate by slitting her throat with a box cutter during lunch hour. Owing to her juvenile status, the killer’s real name has never been officially revealed (although claims as to her name do appear on the Internet), but she became popularly known instead as “Nevada-tan,” after a group photo of the class taken before the incident, in which the girl identified as the killer wore a University of Nevada sweatshirt; *-tan* is a cute-sounding suffix to add to a person’s name, a variant on the more familiar *-chan*. “Nevada-tan” became an international meme for several years, represented as various drawings (and cosplay as same) of a cute girl in a Nevada hoodie, wielding a bloody box cutter. The extreme, as Christian Slater said, always seems to make an impression. Lest one claim, by the way, that it was only the lulz-hungry

youth who made such reactions, Sadakazu Tanigaki, current head of the famously mislabeled Liberal Democratic Party (see vol. 9, 5th-7th Delivery), said at a fundraiser four days after the murder that it showed how times had changed in Japan; cutting someone's throat, claimed Tanigaki, used to be the kind of thing you'd only expect a man to do, whereas a woman traditionally would have struck out by committing arson. Known officially only as "Girl A," the killer was initially placed in a local Nagasaki-area "Children's Independence Support Center," but after a family court ruling in September that she had "failed to develop the skills necessary to interact with others," Girl A was sent to a center in Tochigi Prefecture, 1,000 km away, which the *Japan Times* noted is the only facility in the system authorized to place children in solitary confinement. Girl A is now seventeen years old, and rumors as to her fate or possible release under a new identity are always ready for their next flare-up.

- 115.4 **FX: SU**—placing hand on body
- 118.6 **FX: DOPOPOPO**—pouring coffee
- 119.4 **FX: DADADADADA**—running sound
- 119.5 **FX: BATAN**—door closing
- 120.1 **FX: POON**—announcement chime
- 120.4 **FX: KATA**—getting up
- 120.5 Note the relative formality of Japanese manners; in America, if a teacher had given a student permission to leave class, and that student had replied "Yes, ma'am," the exchange would have been

considered sufficiently polite for the student to then depart. But Chihaya, once she has opened the door, does not just then proceed to walk out, but, once past the threshold, performs the additional gesture of turning back to face the teacher through the open door, and bowing to her with an "Excuse me" (in Japanese, *shitsurei shimasu*), a bow which Makino returns. You might also observe this kind of parting bow when leaving a business meeting or taking leave of one's host, although perhaps it's not so different in spirit than when Americans make superfluous "Goodbye! Goodbye!" gestures—when, technically, just one goodbye would suffice—so as not to give the impression efficiency will rule in concluding an encounter between two people.

- 121.4 **FX: BADODODO**—speed increasing
- 123.1 **FX: DGWOOOO**—car speeding
- 123.2 **FX: GYAKYAKYA**—tires screeching around a turn
- 123.3 **FX: KI**—braking sound
- 124.1 **FX: HYUN HYUN HYUN**—sound of pendulum swinging
- 124.4 **FX: CHARI**—grasping pendulum
- 125.1 **FX: DOSA**—thud
- 125.2 **FX: PACHIN**—click
- 125.3 **FX: PAPAA**—fluorescent lights coming on
- 126.2 **FX: PASA**—putting coat on hook
- 127.1 **FX: GUI**—pulling up sleeves
- 128.2 **FX: KACHA**—door opening
- 128.3 **FX: GASA**—taking out bottle from plastic bag

- 130.2 FX: BIKU**—shudder
- 130.3 FX: GUI**—yank
- 131.1 FX: ZURURI**—dragging-body sound. Observe that the principal took care to minimize forensic evidence by wearing not only gloves, but also bags tied over his shoes and pants legs.
- 132.3 FX: DOSA**—thud
- 132.5 FX: DODO**—running sound
- 132.6 FX: GA**—grab
- 133.2 FX: DOSA**—thud
- 133.5 FX: GON**—head being slammed down
- 134.1 FX: DOTA BATA DOTA**—legs flailing
- 134.2 FX: GU**—hand tightening around neck
- 134.3 FX: GUGU**—getting tighter
- 135.3 FX: ZAKU**—blade sinking into arm
- 136.2 FX: POTATA**—blood dripping
- 136.5 FX: DOKA**—kick
- 136.6 FX: DOKO DOKA**—kicking sounds
- 137.1 FX: PINPOON**—doorbell
- 137.2 FX: PINPOON**
PINPOON—doorbell
- 137.3 FX: DADADA**—running sound
- 137.7 FX: PINPOON**—doorbell
- 139.3 FX: GATA**—removing painting
- 139.5 FX: DOTATATA**—running sounds
- 141.5 FX: HYUN HYUN**—pendulum swinging
- 147.1 FX: HYUN HYUN**—sound of pendulum swinging
- 147.6 FX: GOTO**—clunk of cabinet being moved
- 148.1 FX: ZUZU**—scraping of cabinet along floor
- 149.1 FX: BURU BURU BURU**—vibration of knife
- 149.4 FX: BA**—drawing knife swiftly back
- 149.5 FX: DODON**—falling down
- 151.4 FX: NIMA**—evil grin
- 153.1 FX: NUBAAA**—rearing forward with sudden menace
- 154.1 FX: KOKON**—knock knock
- 154.3 FX: GACHA**—turning doorknob
- 154.4 FX: GATSU GATSU GA**—gobbling sound
- 155.2 FX: BATAN**—slamming door
- 155.5 FX: BAN**—door bursting open
- 156.1.1 FX: MUJA MUSA**—chewing
- 156.1.2 FX: GETSU**—cough
- 156.3 FX: DOSA**—thud
- 157.2 FX: MOSO**—coming to
- 157.4 FX: KA**—tap of cane
- 160.6 FX: KARAAN KOROOON**—school bells
- 161.3** Although Japan is more famous for its subways and high-speed trains, it is also a great bus-taking culture—not only for mass transit, but interurban and tour journeys. The best-known way for international travelers to get from Tokyo's Narita Airport to the city proper—a thirty-five-mile trip, unusually far for a major urban airport—is not a shuttle van, as might be used in America, but the full-size “Limousine Bus” that goes to major hotels and train stations for 3,000 yen each way (if one is not staying at a major hotel, it's still often the case that your hotel may be within walking distance of a Limousine Bus stop, so its use is more broad

than might be expected). Another aspect that invests bus culture with a trifle more polish than it has in the U.S. is the tour-bus hostess emblematic of Japanese holidays, who wears a stewardess uniform (it's definitely a stewardess and not a "flight attendant" uniform, if you get my Tokyo drift) and stands at the front of the bus with a microphone, keeping up a nonstop patter of lore on passing sights. Arthur Koestler, of all people, was perhaps the first Westerner to write about the bus-tour-guide phenomenon, in his 1960 reflection on travels in Asia, *The Lotus and the Robot*. Koestler's intention in writing the book was to make his personal argument that forms of "Eastern spirituality" such as Zen and Hinduism (the first entering the West through Beat culture in the 1950s, and the second becoming more prominent among heads and hippies in the 1960s) were not desirable or workable solutions for the problems of Western society; Koestler argued that by this time in history, it was as anachronistic for a Westerner to seek out Asia as a place of spiritual enlightenment as it would be for an Asian to go to America, expecting cowboys and Indians. It is interesting to note that Koestler's description of Japan as "robotland" apparently had nothing to do with robots in Japanese industry or pop culture—to which he makes no reference, as any writer on Japan using the concept of "robots" would today. This aspect was admittedly much lesser known outside Japan in 1960, except perhaps through the export of Japanese tin toys; it was just Koestler's assessment of how

the demands of Japanese society demanded, in Koestler's view, robot-like behavior from human individuals. The book is fascinating from many angles, including to see how language has changed in just fifty years; Koestler quotes psychiatrist Takehisa Hora's belief that "homophobia" was common among Japanese, which meant not what it does today, but fear of other human beings (as in *homo sapiens*)—that is, social anxiety. To Koestler, Japan was at the same time "lotusland." At times, he seems to be writing manga reviews: "The first phase of sensuous and sensual delight is the tourist's inevitable reaction to a culture with a surface polish of utterly refined pretty-pretty . . . and, above all, an atmosphere with an erotic flicker like the crisp sparks from a comb drawn through a woman's hair—a guilt-free eroticism which Europe has not known since antiquity . . . The Japanese way of life contains a challenge to Western man which provokes extreme responses." As a Radiohead fan, I was naturally also delighted by his observation that "Transistor radios have spread in Japan like myxomatosis."

- 163.6 **FX: KOSHUU BAFU**—sound of pneumatic door closing and making a seal
- 164.2 **FX: GWOOOO**—bus driving off
- 164.3 **FX: WOOO**—bus driving off (cont.)
- 165.4 **FX: KO KA KO**—sound of the cane on ground
- 167.1 **FX: KA KO KA**—sound of the cane on ground
- 168.2 **FX: GOTO GOTOTO**

GOTO—bus rattling

171.4 FX: DAN—hand hitting end of pool

172.3 FX: GAZASASA—tires rolling over a grate and grass

172.4 FX: GO—booted footstep

177.5 FX: GIIII—creaky door

182.6.1 FX: BIKU PIKU—eyelids twitching

182.6.2 FX: NUPAAA—eyes slowly opening

183.2 FX: MUKUU—slowly sitting up

183.4.1 Ladies and gentlemen, Glenn Danzig.

183.4.2 That was a *jooku*, as they say in Japan, but Glenn Danzig is hardcore in more ways than one: he's a fan of Japanese pop culture from way, way back. He was perhaps the first American musician who ever referenced manga or anime; on the cover of the Misfits' *Walk Among Us* he is wearing a handmade T-shirt featuring the Jolly Roger used by Leiji Matsumoto's Captain Harlock. This was in March of 1982, mere weeks after the editor himself became an otaku after watching . . . *Captain Harlock*. Cool. Danzig has also published manga artists who evoke a sex-horror vibe through his Verotik label, including *Devilman* by Go Nagai (in a rather lamentably colorized version); the well-known *doujinshi* artist WING☆BIRD, and Junko Mizuno, who's done variant covers for Verotik's *Satanika Tales #2* and *The Darkest Horror of Morella*. Former *PULP* editor in chief Alvin Lu once remarked that Danzig's song "Bullet" on *Static Age* sounds like a musical evocation of J. G. Ballard, which is, of

course, perfectly true.

184.1 BASHA BASHA—swimming splashes.

186.2 FX: BASHA BASHA—splashing

189.3 FX: ZA—footstep

193.4 FX: PUKARI—floating sound

195.1 FX: TSUN TSUN—Numata prodding with a stick

199.3 FX: GA—grab

199.4 FX: BU—jab

200.3 FX: BA—jumping away

200.4 FX: KAKYAN—syringe hitting floor

201.2 FX: BACHAN—splash

201.4 FX: GUI—boot

201.5.1 FX: SHUBO—lighter igniting

201.5.2 FX: PUKARI—floating sound

202.5 FX: JAN JARARA—ring tone

205.3 FX: PATAN—cell phone closing

205.4 FX: KO KO—footsteps

205.5 FX: GIIII—creaky door

207.4 FX: BIBI—ripping swimsuit

209.2 FX: DOPON—sploosh

209.5 FX: BACHA PASHA BACHAN—sound of multiple people splashing

210-211.1 FX: ZABA BACHA BASHA BACHAN BASHA—sound of multiple people swimming

210-211.3 FX: BACHA JAPPA BACHA BASHA—sound of multiple people swimming

213.1 FX: GOGOGO PUWAAN—construction and traffic sounds

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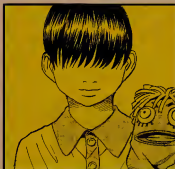
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